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THE THEATRE

AN ILLUSTRATED MAGAZINE OF THEATRICAL AND MUSICAL LIFE

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KYRLE BELLEW *as "Romeo."*

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THE THEATRE

VOL. IV., NO. 43 NEW YORK, SEPTEMBER, 1904 ARTHUR HORNBLOW, Editor

ERMETE NOVELLI AS SHYLOCK

An actor of great celebrity in Italy who is about to pay his first visit to the United States. Signor Novelli is said to resemble Coquelin in intellectual subtlety of characterization and in his methods. Shunning the poetico-romantic character parts, both light and heavy, became his specialty, and he speedily added the world's great rôles to his repertoire—Othello, Louis XI., Shylock, Hamlet, Lear, Kean, etc., etc. In Italy he has been the foremost champion of the modern natural school of acting. Sarcey ranked him with Ristori and Salvini.

The New Theatrical Season—A Forecast

AT the threshold of another theatrical season, the playgoer is interested in glancing at the managerial announcements to see what kind of fare is to be laid on the dramatic table. Last season, which proved so disastrous, promised at the outset to be one of the most brilliant in years. Of the plays of world-wide fame scheduled for production, two—Sardou's "Dante" and Philipp's "Ulysses"—were flat failures, and the others, respectively, "Herod," "Monna Vanna" and "Business is Business," were not seen at all, the production of the last two dramas being postponed until this year. As things often go by contraries, the new theatrical season of 1904-5, while not nearly so promising as regards its visible supply of plays as its predecessor, may prove far more successful. The actual extraordinary scarcity in every country of really fine plays has naturally everything to do with the slim and inconsequential lists presented this year by the managers who, in many cases unable to secure new material, are often compelled to fall back on pieces previously shelved. With the exception of Octave Mirbeau's powerful drama, "Business is Business," one of the great recent successes of the Comèdie Française, and which, as stated, Charles Frohman had in his possession all last season, and Maeterlinck's poetic tragedy, "Monna Vanna," in which Mrs. Fiske will be seen, and which was also available last year, there is no play of the first importance in sight.

Five new comedies, by as many distinguished English authors, are to be exploited by Charles Frohman's stars: "The Duke of Killicrankie," by Capt. Robert Marshall, for John Drew; "Letty," by A. W. Pinero, for William Faversham, with Carlotta Nillson in the title rôle; "Joseph Entangled," by Henry Arthur Jones, for Henry Miller; "The Rich Mrs. Repton," by R. C. Carton, for Miss Fay Davis, and "Jenny," by Israel Zangwill, for Miss Maude Adams, who will also be seen in a forty-minute character sketch, entitled "Op o' me Thumb." Another comedy by Mr. Zangwill, entitled "The Serio Comic Governess," will serve as a starring vehicle for Miss Cecilia Loftus. Also from England comes the play, "Sunday," in which Miss Ethel Barrymore will be seen as a rough Western girl with ragged clothes, dirty hands and unkempt hair. This piece is announced as the work of an English writer named "Thomas Raceward." It is believed, however, to be the pseudonym of two playwrights who desire to preserve their incognito.

The European output of plays being so insignificant, the coming season promises to give the American dramatist a rare opportunity. Clyde Fitch has written a comedy for Mrs. Bloodgood called "The Coronet of a Duchess," and another for Mrs. Gilbert called "Granny;" William Gillette is hard at work on his new piece, entitled "Clarice," in which a negro wench figures prominently; Joseph Arthur's Indian play, "Seirine," is scheduled for production by Belasco; George Ade gives us "The Sho-Gun" and "The College Widow," Paul Potter has written a play for Mary Mannering called "The Girl Who Forgot;" Rupert Hughes and C. S. M. McClellan have each had plays accepted by Mrs. Fiske; William C. De Mille, son of Belasco's former partner, has written a play for Robert Edeson; Martha Morton's new comedy will be produced by Annie Irish; Edward Kidder's new piece will be done by Ezra Kendall; Charles Klein, who wrote "The Auctioneer," has fitted David Warfield with a new play called "The Music Master;" Stanislaus Stange and Ludwig Englander are joint author of "The Two Roses," which Fritzi Scheff will use, and another operetta by Mr. Englander and Harry B. Smith, entitled "A Madcap Princess" will serve to exploit Lulu Glaser. Mr. Stange and Julian Edwards have also written a musical comedy for Mme. Schumann-Heink, entitled "Love's Lottery." Louis Mann will be seen in "The Second Fiddle," also by an American author.

EDNA MAY
Will appear shortly at Daly's in "The School Girl"

The adaptation of foreign plays include, in addition to "Business is Business," in which W. H. Crane will be seen in the rôle of the money grubber, another drama from the French, entitled "Brother Jacques." Annie Russell will be seen in this piece, which is pathetic in character. Other French plays are "La Montansier," a comedy of Revolutionary days; "The Third Moon," a Chinese comedy; "The Gallant King," from the Odéon, Guitry's acting success, "Cranquebille," also left over from last season, and "The West Point Cadet" [Ta Ta, To To], for Della Fox. The German plays are "Taps," an English version of "Zapfenstreich," seen last season at the Irving Place Theatre, and which Herbert Kelcey and Effie Shannon will use for their tour, and a comedy called "The

Blind Passenger," by the authors of "The White Horse Tavern," and "Military Mad," an adaptation by Leo Dietrichstein. From England will come: "The School Girl," with Edna May, and another musical piece called "The Catch of the Season."

There is a noticeable decrease in the number of plays hammered together from popular novels, and for this the theatre-goer should be profoundly grateful, for, unquestionably, the dramatized novel is a theatrical excrescense. The book plays announced are: Winston Churchill's "The Crossing," in which James K. Hackett will appear; "Mrs. Wiggs of the Cabbage Patch;" Hall Caine's "The Prodigal Son;" Alfred Henry Lewis' "The Boss," Kipling's "Story of the Gadsbys," Gordon Lennox's "Indiscretion of Mr. Kingsley," and Gen. Lew Wallace's "Prince of India," the dramatization of which has been done by Joseph I. C. Clarke.

Sir Henry Irving will not make his farewell American tour until the season of 1905-6, but his son, Henry B. Irving, will act here this year, supported by Miss Irene Vanbrough. Another distinguished English visitor will be Sir Charles Wyndham, who has not been seen in America since 1889, when he appeared at Palmer's Theatre in "David Garrick," "The Candidate," "Wild Oats," and other pieces. His repertoire this time will include "David Garrick," "Mrs. Goringe's Necklace," and a new play. Mrs. Patrick Campbell will be seen in Victorien Sardou's latest drama, "The Sorceress," and other pieces of her repertoire. Ellen Terry, who has now become a Frohman star, and whose artistic partnership with Irving is therefore definitely ended, will first tour the English provinces under Mr. Frohman's direction and later come to America. Ellaline Terriss and Seymour Hicks, both of whom are popular in this country, are coming; so is John Hare. Among the continental stars of the first rank whom we shall see are Mme. Gabrielle Réjane, the greatest living exponent of high comedy, and Ermete Novelli, an Italian tragedian who is a stranger in America but who ranks in Europe with Salvini and Mounet-Sully. His repertoire will include "Louis XI.," "Oedipus Rex," "Othello," "King "Lear," Shylock, "Hamlet," "La Morte Civile," "Kean," etc.

There seems little likelihood of the divine William occupying the boards much this season. With the two exceptions of the Sothern-Marlowe partnership, which promises to be productive of some fine performances, and Viola Allen's production of "A Winter's Tale," there is no Shakespeare on the dramatic horizon. There is a suspicion that the new tragic rôle which Mr. Belasco announces for Mrs. Carter may prove to be "Lady Macbeth," but this is only the merest surmise. Miss Bertha Galland, too, announces her intention to enact this famous stage heroine, and the young actress' press agent makes, in this connection, the following startling statement: "Miss Galland is said to give a very striking performance of Lady Macbeth, in vivid contrast to the traditional impersonation of famous actresses who relied more upon brawn and muscle and lungs, rather than upon intelligence."

SIR CHARLES WYNDHAM AS DAVID GARRICK

This distinguished English player is to visit America again next month opening at the New Lyceum in "David Garrick" and other pieces of his repertoire. Sir Charles, who was knighted by King Edward in 1902, has not been in this country since 1889, when he was seen at Palmer's

There are to be several important revivals, among others, "Becky Sharp," "Siberia," "The Old Homestead," "The Little Minister," and "Hedda Gabler." Francis Wilson becomes a star under Charles Frohman's management, and by way of novelty this popular comedian will be seen in a new modern comedy without music. Sam Bernard and Hattie Williams are to appear later in the season in a new piece called "The Earl and the Girl." The Rogers Brothers will have a new spectacle entitled "The Rogers Brothers in Paris," and there is to be a musical comedy stock company, headed by Fay Templeton, at Klaw & Erlanger's new Liberty Theatre in 42d Street. The Drury Lane spectacle, "Humpty Dumpty," will be the principal feature of the season at the New Amsterdam. Mr. Savage is to give us an English version of "Parsifal," and Wagenhals & Kemper will present Miss Blanche Walsh in a piece adapted from the Yiddish called "The Kreutzer Sonata," which has no connection with Tolstoi's famous novel. Amelia

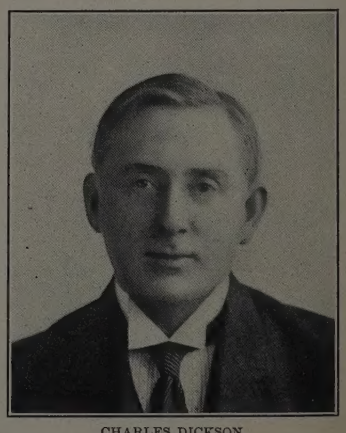
MRS. PATRICK CAMPBELL
The English actress will come to America this season to act in Sardou's new drama "The Sorceress" and other pieces

Bingham has a new play called "The Vital Issue," and Charles Richman will star in a piece call "The Genius." The Pixley-Luders bird operetta, "Woodland," will shortly be seen in New York, and Arnold Daly will produce G. B. Shaw's comedy, "You Never Can Tell." Nat C. Goodwin will be seen in a play by I. N. Norris, entitled "The Usurper." "Jack's Little Surprise," with Arthur Byron; "The Spellbinder," with Charles Dickson; Adele Ritchie in an operetta called "Fantana," and "Girls will be Girls," are other attractions on the calendar.

There is an exact proportion between the goose who lays a golden egg and the author of a modern "musical mélange." There is the egg, there is the mélange; and their value, in a financial sense, cannot be denied. It is a curious development of the art of the stage, but it is certainly not a development of the art of the drama. The mélange is of the stage, as evanescent and lacking in substance as a mirage, but it is a mirage suffused with flashing colored lights and supplied with everything that creates the appetites that Babylon was full of. There is plenty of art in it, plenty of joyful music, plenty of grace and youth and comeliness, and enough sugar and spice otherwise to completely disguise its elements of imbecility and worse.

The musical mélange must have a title, and, at the New York Theatre, it is "The Maid and the Mummy;" book and lyrics by Richard Carle, music by Robert Hood Bowers. The Mummy could be entirely eliminated from the mélange without detriment to it. The alliterative title, however, is an alluring one, and there is small occasion to inquire into the logic of the Mummy in the presence of the overwhelming attractiveness of the Maid. "People do not go to the theatre to think." Certainly not; they have quit that long ago. They go there to see the Maid. A stranger in New York from the far interior might wander into the theatre, attracted by the title, thinking he might acquire some archeological information and expecting to do a certain amount of deep thinking the while. He would be disappointed. We have said that the Mummy is as dry as dust. The stranger may even wish to reason with reference to the plot, but his neighbor will interrupt him by calling his attention to the enticing pose of the girl in the front row of the chorus, the third from the left. He may impatiently say that such and such a thing is idiotic; very true, but observe that dance step. That joke was as old as the Mummy himself; granted, but did you ever see anything better than the automobile dance? and are you not somewhat diverted by "Oh, Gee! It's Great to be Crazy," as sung to the accompaniment of swirling skirts, evolutions of a new kind by the maids, and, to end with, a complete revolution in the air by MacSwat himself, landing on his feet and rebounding into a final bit of MacSwattian high-stepping? The interest of art and criticism do not require of us to continue the harrowing recital of the bad as well as of the good contained in the mélange. Mrs. Annie Yeamans is in the cast as the maiden sister of Dr. Dobbins, and sings, acts and looks as if she had been dipped into the fountain of youth. Feminine old age is not tolerated in a mélange. A mélange may be idiotic in many particulars, judged from the point of view opposite to that of MacSwat, but, as indicated, there are compensations. Janet Priest is "cute" as a precocious city waif. Naturally, a mélange must be well acted, consequently, the actors are people of some repute. But why mention them when the real credit belongs to the Maid, the composite Maid of the Chorus?

James Huneker will not be dramatic critic of the New York *Sun* this season. He found that daily journalism made too great an inroad upon his time, seriously interfering with his other literary work, and he tendered his resignation. But *Sun* readers will not be deprived altogether of Mr. Huneker's brilliant and prolific pen, for he will continue to write for that newspaper special articles on dramatic and musical subjects. His new book on the modern drama, "Master Builders of the New Theatre," will appear next winter, and he is under contract to furnish a dozen articles to as many magazines. At present he is in Europe visiting Weimar, to gather local color for his "Life of Liszt," and then he goes to Norway to see Ibsen and some of the other giants of Scandinavian literature, returning to New York in November.



CHARLES DICKSON
Will be seen in New York Sept. 5 in a comedy by Herbert Hall Winslow and himself entitled "The Spellbinder"

The ever-growing scarcity of good plays and the general demoralized state of the drama everywhere, is causing genuine alarm in European theatrical circles, and London and Paris editors have been consulting prominent authors and managers as to how conditions may be improved. A. B. Walkeley, dramatic critic of the London *Times*, expresses the opinion that the English public has become coarser and coarser in its tastes, is less and less disposed to make the necessary effort to concentrate its attention on true drama, and has become more and more adverse to the theatre of ideas. The ideal spectacle of the majority is one which calls for no exercise of intelligence or sustained attention, and this form is provided by the music halls and in the pieces called musical comedies, which are suspiciously like music-hall productions. "The word Renaissance," adds Mr. Walkeley, "is taken down, and that of Decadence replaces it." Henry Arthur Jones is still convinced that the only remedy is an Endowed Theatre.

CARLOTTA NILLSON
This fine artist has been engaged by Charles Frohman to play the title rôle in Pinero's new comedy "Letty"

Beerbohm Tree says: "Good plays will quicken the drama into life more than anything else. The welfare of the drama, as of all institutions, depends on men, and not on systems." Emile Bergerat, author of "Plus Que Reine," etc., in reply to the question, "Is the drama dead, and, if so, how is it to be resuscitated?" says: "The drama has two enemies, the prices charged and the hours of commencing. For those who patronize it, the drama costs too much and commences too late, and middle-class people do not get their money's worth . . . Melingue was dressed ready to go on the stage at seven o'clock. Ask Guitry, for instance, to make his appearance before nine o'clock. He would rather not appear in the play at all." In reply to the query as to the dramatic style likely to be popular in the near future, the dramatist writes: "I defy the Pope or Madame Thèbes herself to tell you. The mistake is to think there are schools of fashion in art. There are individualities. Just now it is the heroic comedy in verse of Edmond Rostand that triumphs, because his individuality has made it triumph. Fifteen years before 'Cyrano de Bergerac' I submitted to one manager after another 'Le Capitaine Fracasse,' which is also an heroic comedy connected with old French tradition, and everywhere it was declined. The oracle had not chosen me for giving life to this form. Therein lies the question. It was my fault or that of the gods. The thing is to be first and to succeed."

Henri Lavedan declares himself incompetent to explain reasons, and contents himself with stating that a dramatist can produce laughter or tears, that he can terrorize, moralize, or scandalize his public on condition that he makes himself listened to with interest. M. Lavedan, moreover, says that there is not one form of dramatic art more in favor to-day than another, for it is the same public that takes delight in the most opposite styles.

The truth of the whole matter is, the public refuses to be humbugged any longer. They will not patronize poor plays. Last season's disasters were due, first, to the shrinkage of values in Wall Street, and the great losses sustained there, which made itself manifest in the box-office receipts from the sale of the higher-priced seats. The disturbed condition of the labor market also affected the cheaper portions of the house. There was a further claim that $2 for the best seat in a theatre is an unwarranted charge in view of the varying quality of the attractions offered, and under this head the question was naturally opened as to whether many of the stars circling in the theatrical orbit are worthy of substantial support and whether the plays of to-day are of a class which either entertain or instruct, and therefore entitled to the returns which make them profitable.

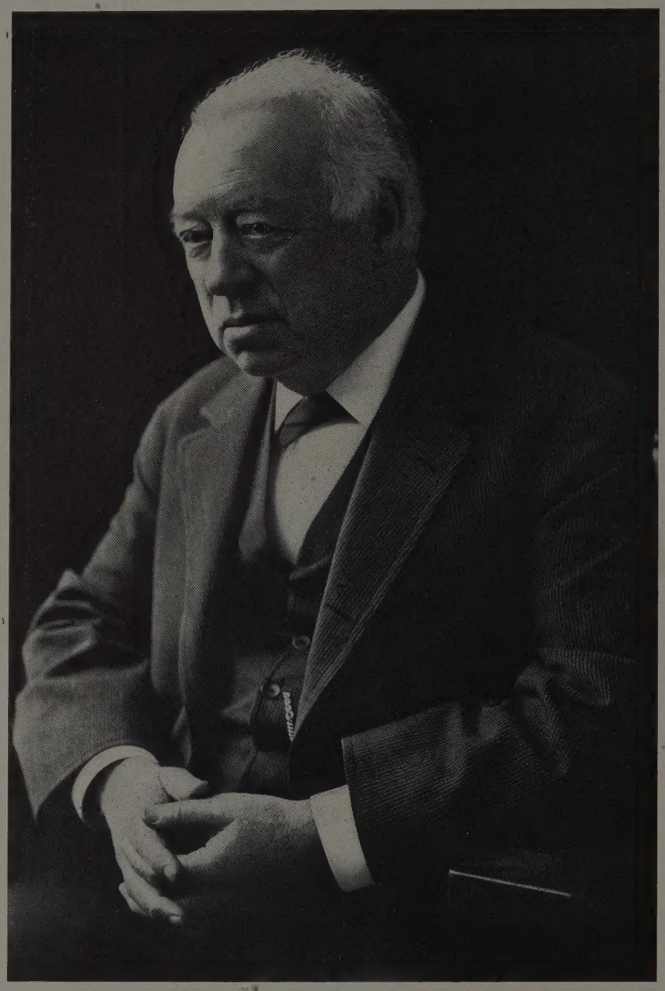
New York is a great and growing city, but it may be asked whether the future has not been unduly discounted in the great number of new playhouses that have recently been erected. Great as the number of transients always is in the city, a long run nowadays is quite infrequent. This necessitates a constant change of bill, and with the rapid growth of new houses, the profession has been unable to keep up the supply of competent stars and entertaining plays demanded. It would be invidious to attempt to draw the line between those entitled to three-sheet honors and those who are not, but there is decidedly a fall-

Byron

Al Leech and the Three Rosebuds in "Girls Will Be Girls" at the 14th Street Theatre

ing off in the literary and intrinsic value of plays designed, or written solely with the limitations of an incompetent star constantly in view. We will not put on record some of these whose deluded managers think they can gull the public with a fulsome parade of their none too capable talents. Why should altitude or pulchritude alone be regarded as the gifts which attract? Cold, bare facts prove that New York theatre-goers are none too discriminating, and worthy shows have starved while mediocrity or worse has blossomed into positive success; but there is still some intelligence left among those who patronize the playhouse, and the very satisfied manager will realize it in his only vulnerable point—his pocket—that the public is not the fool he judges it, and that on his part some effort is needed to keep pace with the demand excited by intellectual growth. For one "The Other Girl," there is a harvest of futile dramatized novels. For one "Her Own Way," there is a wilderness of vapid talk, time-worn situations and stenciled characters. Certain managers owe it to themselves, if not to the public, to look into unbeaten tracks and to rely on the solidity of their judgment instead of depending solely on those who have written well and may be expected to do so again. It is not that the stage has retrograded, but that public taste has improved. There is a great and growing demand for wit, intelligence, humor and originality. When the manager by his own cleverness can realize this and strive to meet it, if instead of sheeplike following the lead of some other he branches out into a field of daring and accomplishes something new or creates an original artistic demand, he'll reap the full pecuniary reward, whether bears or bulls predominate in Wall Street.

But in the meantime it is a pretty safe proposition that the average manager, with his present grade of histrionic accomplishment and quality of plays, would play to much better business if his price were $1.50 for the best seat. And his audiences, too, would be better pleased. Few are patrons for the mere sake of encouraging art. There is as strong a commercial streak—the desire to get one's money's worth—in those who sit in front, as there is in the make-up of the manager himself, who is not adverse to being well paid for the energy and capital he invests.



DENMAN THOMPSON

This veteran actor will be seen at the New York Theatre this month in an elaborate revival of "The Old Homestead." Mr. Thompson, who is now identified with the rôle of the kindly old New England farmer, Joshua Whitcomb, was a popular Uncle Tom as far back as 1857. A clever dancer and possessing a rich brogue he also played hundreds of Irish characters. He has made several fortunes with "The Old Homestead."

"The Kreutzer Sonata," in which Miss Blanche Walsh will be seen this season, is not, as generally supposed, a dramatization of Tolstoi's well-known novel. It is a tragedy of Jewish life, written by the playwright of the Ghetto, Jacob Gordin. It was first produced in the Thalia Theatre in the original Yiddish two years ago, and had a comparatively long run. The story is as follows: A Jewish merchant has a daughter named Ettie. She is secretly courted by a Russian officer, a Christian, and although aware that the alliance would break her father's heart, she is ready to be baptized so as to become the officer's wife. But her lover's parents refuse to take the Jewess into the family, and the young man commits suicide.

When the curtain rises on the first act, this unfortunate affair is a thing of the past. Ettie is broken in spirit and also disgraced because her love has borne fruit. Her father suggests marriage with a man for whom she has neither love nor respect, and who wants to marry her only for her money. But she agrees, and the young couple leave for America. The husband cannot forgive Ettie her sin. He nags at her day and night, but she bears it all, taunts and insults, even blows. When he does succeed in rousing her temper, the recollection of her father immediately quiets her. Ettie's younger sister, a young, frivolous girl, arrives in America. She begins to flirt with her brother-in-law, not because she is in love with him, but because "she has a right to be as her sister was." One day Ettie finds them together. She orders her sister to leave New York, and the latter is so badly frightened that she immediately complies. But she soon returns to New York, the relations are resumed, and Ettie takes a revolver and shoots them both.

This will be the first instance of a Jewish play, written for the Ghetto by a Ghetto playwright, being presented in the English language upon the American stage.

In Pinero's play, "Letty," which will be seen shortly at the Hudson, Letty (Carlotta Nillson) is a working girl employed in a London bucket shop. There she meets and loves a young swell (Mr. Faversham), who, unknown to her, is a married man, and the climax of the piece is reached when she discovers the truth. Julie Opp will be seen as a dressmaker's model.

From Le Théâtre

Arrival of the players in the village of Tardetz

The Pastoral Plays of the Basque Shepherds

THE wandering tourist, ever on the alert for the novel and unusual, may possibly be familiar with the pastoral plays of the Basque shepherds, but very few persons, even in France, have witnessed these curious performances by the peasants of the Basque country, on the Pyrenean frontier, where there still survives a genuine popular or national drama, whose origin is lost in legendary antiquity.

The Basque "pastorals" are so called, not because they are idyllic plays in subject or treatment, but on account of the ordinary occupation of their actors, who are for the most part shepherds. Around Easter, before the sheep are taken up to their mountain pastures, or in October, when the early snows drive them back to the valleys, or perhaps in August, when the young lambs are brought down from the arid heights, these shepherds organize festival representations of their rustic dramas.

A curious fact is that these pieces are never portrayals of peasant life or contemporary manners. On the contrary, they are either religious miracle plays, or hagiographic moralities, or stories of classic Greece and Rome, or the mediæval romances of chivalry. Modern history is rarely touched upon. All the themes that are not religious have an heroic character; and two of the most recently composed pastorals, devoted to Jeanne d'Arc and Napoleon, respectively, show that the Basques have kept their traditional predilection for pageants of military glory.

The playwright-authors are of the same class as the actors—farmer folk, blacksmiths, shoemakers, country tradespeople, knowing little Latin and less Greek, familiar with Bible history rather through oral teaching than from any study of the Acta Sanctorum, and whose only literary erudition is such as they have picked up from the little paper-covered books supplied at a few sous apiece by itinerant colporters. Their language is the incomprehensible Basque, the same which the Devil is said to have studied for seven years and then to have given up in disgust, so that he was never able to win any disciples from the isolated Pyrenean province.

It is not surprising, therefore, that the pastoral playwrights should take extraordinary liberties with historical facts, and that their work should abound in the weirdest anachronisms—such, for example as Biblical Abraham having the king of the Turks for adversary, and Nero being mixed up with Pope Julius II. and Mustapha.

Yet, while we may smile at these bizarre errors of ignorance, they are soon forgotten in our astonishment at the innate dramatic genius of the unlettered mountaineers, who from a cheap book bought at the fair are inspired to construct an heroic tragedy, in verse, sometimes to the extent of six or seven thousand lines of rhythmic dialogue! Moreover, the pastorals have an originality of their own, and this originality manifests itself most strikingly in the very anachronisms noted.

From Le Théâtre

Arrangement of the stage. The actors make their exit into the house

Whatever the subject of the piece—whether it be about Abraham or Alexander the Great, or Charlemagne—the persons represented are invariably divided into two groups, the good and the bad; and, in defiance of chronology or recorded history, the good people are always Christians, while the bad ones are more or less identified with the Turks. This is, of course, reminiscent of the Saracen wars of the Middle Ages, and the "re-conquest" of Spain. And back of it all is the eternal strife of good and evil, of

Satan against the Almighty, in which Satan is always worsted, yet never reforms nor surrenders.

The Basque theatricals are directed by an "institutor of pastorals," who assumes all the functions of impresario. He must know the traditions, be a practical stage-manager, and have a knack of literary adaptation and versification—for the text of the plays, which exist only in manuscript, undergoes constant modifications to suit time and circumstances. It is the institutor who casts the piece, according to the intelligence, voices and stature of the players at his disposal; and at the public performance he acts as prompter. The most renowned institutor of pastorals in La Soule to-day is one Héguyapale, whose father and grandfather were of the same profession, in addition to being tillers of the soil.

Burr McIntosh HENRY AINLEY
Lately leading man with Maude Adams and now with Eleanor Robson in England

The performance always takes place in the daytime, in the open air. A stage is improvised in the public square of the town, generally in front of and connecting with a house. There is no scenery, and the background curtain is a white sheet, perhaps ornamented with a few flowers and sprays of foliage. From this back there are two entrances upon the stage, R. for the good characters, L. for the bad. Both entrances are garlanded with flowers; but over that of the bad characters is set "the Idol," a manikin painted bright red, with movable arms and legs, which agitate themselves at certain crises. Tiers of seats for paying spectators rise at right and left of the stage, and a third tier facing it, but far enough back to leave a spacious parterre or pit for the accommodation of the public at large. In true seventeenth-century fashion, a number of chairs are placed on the stage itself for distinguished patrons of the theatre.

About ten o'clock in the forenoon, the entire troupe of players, in full costume, and divided into their two groups, make a grand entrée on horseback. The first group, in blue, are the heroes, the Christians, the Frenchmen, of the play. The second group, in red, takes in the villains, traitors, infidels, Turks, and Englishmen! Except for the difference in color, the costumes are pretty much all alike—a military-looking uniform, with riding-boots and cocked hats. All the actors wear swords, and carry long canes, with ribbons. The kings and emperors are distinguished by epaulettes, and by crowns or tiaras, upon which they hang all the watch-chains and gold or silver medals procurable. The bishop has his mitre and violet soutane, and rides a mule. If there is an angel (in the play, not backing the production), the rôle is taken by a young boy in a white robe and crown of flowers, who sits behind the bishop on his mule. With the bad group, instead of bishops, saints and angels, there are Satans and little devils in red.

The drama proper is preceded by a prologue, or "first sermon," recited by the Christian king. This prologue serves the double purpose of a salutation to the audience and an outline of the plot about to be unfolded. Throughout the long recitation, a color-bearer in blue stands behind the reciter and follows his movements like a shadow, waving the tricolor flag in an automatic way, which exercises a strange mystic spell over the spectator.

After the prologue, the stage waits, empty, for two or three minutes; then the actors come on in the order of their respective ranks and virtue, and the action begins, to the music of an antique six-stringed instrument, somewhat analogous to the guitar, but which is struck with a wand instead of being thumbed by the fingers.

As to the technical construction of the play presented, if it does not heed the classic unities of time and place, it has its own traditional laws, always faithfully observed, regarding the "débit," the gestures, and the evolutions of the actors. The débit is a kind of monotonous recitative, effective in its way, though leaving little scope for originality in the interpreter. Practically no gestures are employed, beyond an occasional stretching out of the arms. The "evolutions," however, of the Basque tragedian declaiming his verses are strikingly peculiar, and undoubtedly have come from the regulated strophe and antistrophe of the Greeks. The actor speaks his first two lines walking, say, from right to left of stage, and the next two walking from left to right—turning about at each couplet. The characters who he is addressing stand stiffly in line until his speech is finished, then the one who is to reply steps forward, declaims and "evolutes" in his turn. The entire company are profoundly serious in their work, and exercise a remarkable sway over the emotions of the assembled multitude.

After the performance, a collection is taken up, each person who makes a voluntary contribution being treated to a glass of wine. A dance follows, bringing in more "gate-money," so that the expenses of the theatrical fête are usually more than covered—but if there is a deficit, the players have to make it up.

The Basque pastorals are slowly dying out. Each year their representations become fewer; and the manuscripts of the plays are lost or destroyed. New facilities of communication attract the young people to Bayonne, to Pau, to Toulouse, where they may visit real theatres and the cafés-chantants. Besides, for some inscrutable reason, the priests are nearly all hostile to the pastorals. With their extinction will be lost a curious and picturesque link between ancient and modern dramatic art.

HENRY TYRRELL.

William Faversham and his wife, Julie Opp, at their summer residence in Surrey, England

William Faversham—An Interview

(Chats with Players No. 30)

A MAN is lovable in the degree in which the boy survives in him. According as the youthful view and the youthful impulses obtain is he charming. The magnetic man is always, except in years, young.

The charm of William Faversham, the man, is his lasting youth. He is as young as he was fifteen years ago, and fifteen years hence he will be as young as he is to-day. He is the eternal boy! His are the joyousness, the mental momentum, the spirits, moving and guideless as bubbles in a glass, that make for an everlasting youth, above and beyond and independent of, the years.

"Won't you come upstairs?" The interviewer had a swift impression of a sturdy, lean, well-knit figure towering above her, of a thin, alert, brown-skinned face, with a red dash of health under the brown, of strong, white, even teeth that showed themselves in a cordial, boyish smile. An instant later she was following the sturdy figure up the wide staircase, and noting the boyish springiness of its gait.

We seated ourselves at opposite sides of the flat desk, near a glowing fire that sent out a grateful odor of fresh pine, and Mr. Faversham asked permission to smoke. There were warm colors and soothing pictures and chairs and divans in which one might sink almost to the disappearing point. The note of stateliness in the handsome drawing room below was missing. The star, with hospitable, boyish instinct, had rescued me from the room where he merely received and brought me to the room where he lived.

Mr. Faversham has a hearty fashion of laughing good-naturedly at himself and the world, and the interview began with that laugh.

"Providence and heredity designed me for the army," he said, "but I thwarted them. My brothers were in the army, my father had been in the army. His father had seen service, too, all of them in India. The precedent had been established,

you see, and I thought I must follow it. I went to India when I was fifteen, but was so homesick and wretched that I persuaded my brother to have me invalided home, although I was as well then as I am now."

There was no need to ask how well that is, for the steady brightness of the gray eyes, the dash of red under the clear, brown skin, the vigor of the thin, shapely hands, bespoke flawless health.

"I think I must admit that one reason I was unhappy in India was that I wanted to be with my mother. She was delighted to have her 'invalid' boy at home again, and we were very poor and very happy together.

"When I was seventeen a chance came for me to make my début at Ramsgate, a seashore resort of about the grade of Coney Island. I was supremely happy playing Shakespearean rôles in a very peculiar fashion for ten days. I did not get anything for it, and after the ten days there was a rude interruption. My relatives came and took me home.

"A little later I joined Henry Irving's company and had one line. Then I came to America."

Mr. Faversham laughed heartily when he was asked how he happened to come to America.

"I had the best of reasons. I was eighteen and was in love. I followed a goddess of at least thirty-five summers across the ocean." Mr. Faversham's mirth at the recollection was infectious. "I followed her to a ranch in Colorado and discovered my mistake. The ranch belonged to her husband. I returned to New York."

The handsome English youth suggested possibilities to Daniel Frohman. But that was in the spring, and a long summer lay between the youth's empty purse and the fulfillment of the contract which he signed for the next season. The few summer stock companies looked at him askance, because he was young. Mr. Faversham assured them that he would "get over" that, but his assurance did not convince. They complained that he had had little experience, and he suggested that they give him more.

William Faversham looked down at his straight, strong limbs, at his lean, strong hands, and squared his broad, strong shoulders.

"They wanted laborers at that long bridge in Harlem," he said.

The next day he went to work at Highbridge. All summer he toiled there, and the matinee girls who ride over Highbridge may be sure that their stage idol helped to lay the big beams and rafters. The actor amiably waved off the suggestion that some young men might have borrowed money, lived idly all summer and waited for the chance to shine.

"I didn't know any one to borrow from," he said. "Besides, I was content." There was a quick, boyish change of mood. "I wish I were a day laborer now."

Mrs. Faversham—beautiful Julie Opp—had entered the room at the moment. We would have used the word "glided" to explain her graceful entrance and very individual walk, had not Laura Jean Libby monopolized the word.

"So he thinks now, but mamma and I say that if he ever left the stage we would have to leave him. You should see him when he is in the country and the papers arrive."

She grasped an imaginary paper, turned impatiently to the theatrical notes and, fiercely frowning, read:

"M—m! Herod! M—m! My dear, Sothern is going to do 'The Proud Prince' next season."

Mr. Faversham's cheerfulness quickly returned under the spell of this mimicry, and the chronology continued.

"I was with Minnie Maddern Fiske in her early work. We had hard times then, but what a brick she was!"

Mr. Faversham has advanced from the crude youngster to leading man and stardom. Asked what influence had wrought the change from the time when one rude critic dared to say he "was all eyes and teeth and hair," to the present, he answered:

"Not books, although an actor should read much. Not seeing other actors. He himself was too busy.

"It was constant contact with the footlights," he said. "Experience! That's it."

He believes that society does more to foster dramatic art than does study, at least study in solitude.

"For ten years," he said, "I led a queer, jumbled sort of life, and as soon as my season was over, I would go to the quietest place possible, somewhere in the mountains usually, to spend the summer, returning only when it was time to begin rehearsals. Recently, though, I have been spending the summer in Europe, and I find the society of my wife's and her mother's friends

Otto Sarony Co.

Annie Irish in Martha Morton's playlet, "An Actress' Christmas," in which she will appear in vaudeville

Louis Mann and his wife, Clara Lipman, enjoy the summer vacation at their country place at Far Rockaway

immensely stimulating. We meet actors and artists and literary people. That is the sort of society I mean. The other sort is much too stilted to be stimulating. Dear me, no! It has quite the contrary effect.

"Yes, an actor should always be studying, not only his own art, but all the connected arts. An actor should have the opportunity to play four or more new parts a year. I never was happier in my professional life than when I was with the Empire Stock Company. We worked hard, went to the theatre at eleven and rehearsed till three, then home for a bite to eat and a little rest and back to the theatre for the performance. We gave the plays our best work, better, indeed, than some of them deserved."

Mr. Faversham is an advocate of the repressed style of acting, because it is the natural method. There is not much shrieking done in life.

"I forecast the failure of 'Elizabeth's Prisoner.' When I read the lines I said: 'I don't feel them. The piece hasn't the true ring. It isn't natural. No sane man would say this or do that. It won't go.' Alas! I was right.

"It is curious that since I became a star I haven't had as good parts as when I was a leading man. We haven't happened to get the right plays. I am delighted, though, with my new part in 'Letty'—with which we open the new season."

There was something like a boyish pout on the star's face when he complained of worries. He thinks that business cares are inconsistent with the best acting.

"Sothern," he said, "stands for the best art in this country. No one has gone forward as he has the past four or five years. Why? Partly because he is a great actor, partly because he has nothing to do with the business of the production. Mr. Frohman does the worrying for him."

He deplores the circumstances that make an actor plunge from one part to another of a different character without at least a short period of readjustment.

"For instance," said he, "I had to play Romeo on Monday after closing with 'Lord and Lady Algy' on Saturday. My friends told me that I came on the stage in the old, familiar 'Algy' manner. They said my entrance as Romeo was the funniest thing they had ever seen. In time, I trust, when I had become accustomed to the rôle, I ceased being funny in Romeo.

"But, seriously, there is a mental jolt in changing from one part to a very different one. An actor does get into the atmosphere of his new part, and he should have time to accustom himself to it. The desirable thing, from my standpoint, would have been to go away somewhere for a week and think Romeo, live Romeo, be Romeo.

The question of a husband and wife playing in the same piece was broached, and Mr. and Mrs. Faversham were warm advocates of the policy of their playing together.

"It is not because they think the public doesn't want to see a husband and wife in the same play that managers have sometimes objected to it," said the wife of the star. "It is because some husbands and wives quarrel about their share of the honors. It is an individual question. If they are a quarreling couple, they will quarrel about honors as about everything else. But a wife who has the right spirit wants her husband to lead."

The pair smiled at each other, the smile of harmony.

A white bull-terrier sidled into the room and thrust a wet nose into Mr. Faversham's hand. The actor squeezed the intruding nose.

Both Mr. and Mrs. Faversham praised an article in a recent issue of the THEATRE MAGAZINE on "Race Suicide on the American Stage."

"It is quite true," said the star. "In America it is not fashionable to have children. In England it is extremely popular."

The baby that lived one brief day, and that nearly cost the beautiful Mrs. Faversham her life last December, is the shadow on their artistic home, but the cloud of regret having lifted, William Faversham's smile followed me into the rain.

ADA PATTERSON.

Photo Nadar, Paris

MME. REJANE

This admirable French artist, the greatest living exponent of high comedy, is coming to America next season for another tour, under the management of Messrs. Liebler & Co. Her last visit to this country was in 1895 when, under the management of the late Henry E. Abbey, she was seen as Mme. Sans Gêne, Sapho, Zaza and Nora in Ibsen's "Dolls' House." This time she will be seen in "Ma Cousine," "La Passerelle," "La Course aux Flambeaux" and other new plays. Réjane is now forty-seven years old, having been born in Paris, June 6, 1857. A pupil of the celebrated Régnier, she graduated from the Conservatoire with a second prize for comedy in 1874 and made her début at the Vaudeville Theatre, Paris, March 25, 1875. A few years ago Mme. Réjane married M. Porel, one of the leading Paris theatre managers.

Theatricitis

WHAT is theatricitis?

Obedience to a command of habit, society, vanity, ennui, or other fatal power, to visit a public place of "amusement" on at least one night in every sequence of seven comprised in all your earthly term.

Assuming circumstances to be unpropitious from June to September, eight months, or about thirty-two weeks, remain to indulge this strange malady, the victim to which therefore each year never attends less than thirty-two sundry performances fearfully kaleidoscopic in degree.

Suppose, then, a person afflicted with theatricitis, and, as the resident of a large city, able to gratify his complaint. In the coming and going of twelve moons the person so stricken may carry out a programme somewhat like this:

Opera	1
Operetta	2
Musical Comedy	6
Shakespearean Drama	1
Other Standard Drama	2
Melodrama	4
Problem Plays	1
Comedy	5
Farce	5
Vaudeville	3
Circus	1
Dime Museum	1
	32

This may appear an arbitrary docket. It might seem as though we had set down in malice special tastes and distastes to our theatricitive friend. (We call him our friend because we are sorry for him.) But such an imputation would be wrong. The catalogue is accidental; another twelvemonth would show a changed assortment. For he, the theatromaniac, is the most unprejudiced of individuals where "amusement" is concerned. To him "Götterdämmerung" and the Siamese Twins are equivalent in their respective capacities to make the hour fleet. Giving "Macbeth" no captious preference to Barnum's trained giraffes, neither does he rate the subtile satire of Henrik Ibsen below the popular platitudes of Hall Caine. He ascribes the same quantity of merit to these several forms of art, rejecting none, affecting all. He looks upon, and impartially denominates, every performance given at an opera house, an ordinary theatre or music hall, as a "show."

If he have any special dramatic predilection, it is not for flaxen Marguerites or tripping Geishas, not for the tumult of leaden swords, not for the jerky moon hung in a muslin sky—but for a "first night." Now, a first night has no real predominance in virtue over a second, third, eleventh, or fiftieth night. Rather is the first night apt to be the worst night. On the other hand—in the case of a new play—the best night is generally the last, because of the hope it brings that the play will never be given again. Nonetheless, eager always to "assist" at a "first night," the theatricitive on every such occasion distinguishes himself by a beautiful liberality of judgment. He then invariably "guesses" that "the show is all right."

"But," perhaps asks the cogent reader—for this magazine surely has one—"how is it possible that a man should go to the theatre thirty-two times a year and never become able to distinguish a good piece from a poor piece?" Dear and thoughtful reader, have you reflected why some people who bathe in the sea thirty-two times every summer cannot swim further than six yards; why others, who go to thirty-two balls every winter, step on the toes of every partner; why others, again, after a thirty-second visit to Paris, still say "mosoo" and "garsong;" why others yet, holding thirty-two aces, fail to take a single trick; why some preposterously plain women, though they look at the glass thirty-two times a day, imagine themselves bewitchingly beautiful? Yes—have you ever considered why a donkey won't go?

Whoever can solve these problems of nature can, no doubt, likewise tell how to eradicate the virulent disease theatricitis americanus, so triumphantly established among a population which is the most intelligent on earth, as it is the most highly educated, the most gifted, the most refined, the most discriminating, the most artistic, the most scientific, in every way the most infallible, and notably the most conspicuous for that sane, healthy, optimistic spirit expressed in the popular phrase, "Well, what's the difference?"

LIONEL STRACHEY.

MRS. FISKE'S REVIVAL OF "BECKY SHARP"

Photo Byron

Becky (Mrs. Fiske) secretes the key to her jewel box

Photo Dupont Mrs. Fiske as Becky Sharp

Photo Byron

Rawdon taking leave of Becky before the battle of Waterloo. This picture, taken at the time of the original production, shows Maurice Barrymore as Rawdon, a rôle now played by John Mason

Photo Byron

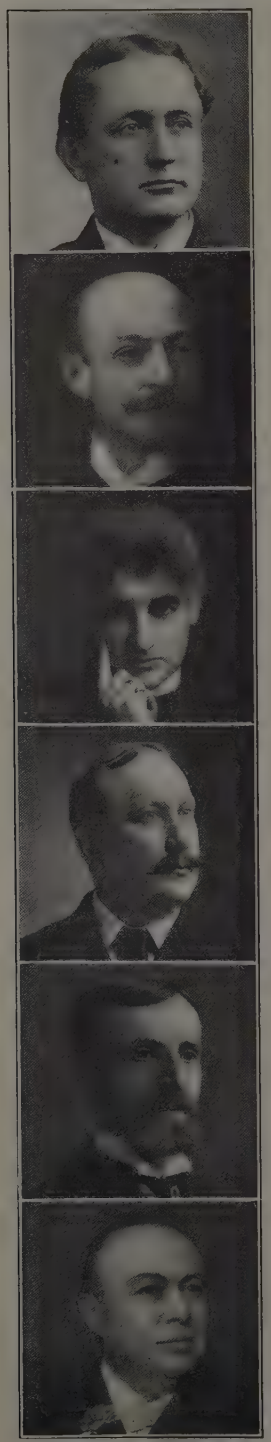
The ball on the eve of the battle of Waterloo. Word of the coming battle has just been received

Photo Byron

Becky back with her old friends, the students

Our Leading Theatre Managers

WITH one or two exceptions, the American theatre manager of to-day is the showman, pure and simple. He no longer wears the white plug hat and his diamonds are smaller, but in his instincts and methods he is still the old-time showman. He is in the theatrical business to make money, and he cannot understand what other incentive there can be to become a theatre manager. He knows little and cares less about the literature of the drama, and he is supremely indifferent to the art of acting except where it helps or hurts his pocket-book. Lester Wallack, Augustin Daly and A. M. Palmer were men of a different mould, men of culture who, while they strove for financial success, had a real passion for the theatre. They catered to cultivated tastes, were conservators of the best traditions, fostered literature and lent dignity to the stage of their day. Such men are now in control of the leading theatres of Europe, and that is why the European dramatists are constantly producing plays that command the attention of the world, while here in America our productions, with very few exceptions, are merely replicas of foreign successes where they are not trivial and commonplace.



The managers, from top to bottom, are: Henry W. Savage, Daniel Frohman, David Belasco, Harrison Grey Fiske, Marc Klaw, Abraham L. Erlanger

But if the American manager is not a student, we must give him credit for those qualities which he does possess—qualities necessary in the "make up" of all successful men. He is alert and enterprising and more liberal with his money than any other manager in the world. Nowhere are such vast sums spent on stage productions as in America, nowhere are actors paid so generously, and as to our theatres, while the playhouses of Europe may be more pretentious as buildings and possess the advantage of promenade foyers, nowhere is the auditorium as comfortable or as safe as here. There is a great outcry about "commercialism." It is all idle talk, for our managers do not sail under false colors. They make no pretense to be other than plain business men. Except for the truculent attitude of certain ill-advised managers, the question of "commercialism" in theatrical affairs would never have assumed the unreasonable attitude it has. To these managers, who are, it is grievous to relate, a little "shy" on grammar, literature is as a red rag to a bull, tempting them to bellow and threaten and sometimes to destroy the fences which enclose and preserve their own domain. But as the rag is actually harmless to the bull, so, if he did but know it, is literature to the manager. Indeed, with little moral suasion, literature might become his docile companion to solace him in times of mental dyspepsia and in times of financial depression to help him fill his coffers.

It is unreasonable to expect a man to engage in any business unless it offers him a living and a little bonus besides. As a matter of fact, in this unsubsidized country, no one expects him to sacrifice hard work and time without a golden reward. But that there is a heavy responsibility devolving on the theatrical purveyor is equally trite and true. He will be held to answer as justly as the purveyor of shoes. If the latter should yield to the cry of the unthinking public and furnish imitation leather, he is as certain to go bankrupt as his shoes are to admit water. No man who provides amusements for the public can disdain literature, the highest form of which is admitted to be the drama.

Leaving out the parasites who have had the cunning to attach themselves to the fortune of a popular play or actor, there are left in New York only a small number of men who can rightfully claim to be producing managers. The first of these, from qualities in himself and because of popular opinion, is Charles Frohman. He has been called the "Napoleon of the Theatrical Map"—an absurd title—which defines nothing and least of all, this man. There is no record of his ever having been interested in any other pursuit than theatrical management, and his beginnings were experiments in adversity. Scarce a score of years have elapsed since he was at the head of a troupe of thespians occupied less with the task of finding plays which should interest the play-going public than with the more immediate problem—how to get money to transport his company to the next town.

That his abilities only lay dormant was proved when the money situation had eased and he could become a play-producer. The war play, "Shenandoah," was his stepping-stone to fortune in 1889, then the stock company in the Twenty-third street house, with Maude Adams playing small parts, to the building of the Empire Theatre at Fortieth street and formation of the Syndicate. Charles Frohman has been a plunger, but his success has not been all luck. He is shrewd and quick in his judgment, and he has worked hard. A large proportion of the plays he produces in this country he has seen produced by others, and possibly to exercise judgment in such cases is easier than in the case of the remainder, which he saw first in manuscript. There may be some question about this, however, for in both instances the manager has to weigh the uncertain element of a different public. What is certain is that this manager has made as many mistakes in the plays he imports bodily as those he creates, but, indeed, it may be granted that he uses a proportion of acted plays because he must. If his market were as restricted as his choice, he might not have to produce any plays, except those which should have a moral

or literary influence, and delight wise and simple alike. In other words, if he had but one theatre and one company, Mr. Frohman might reject every sort of dramatic pabulum not based on inspiration. We wonder, but it is futile—for Mr. Frohman has elected to be a prolific producer of plays and to limit himself to no particular kind.

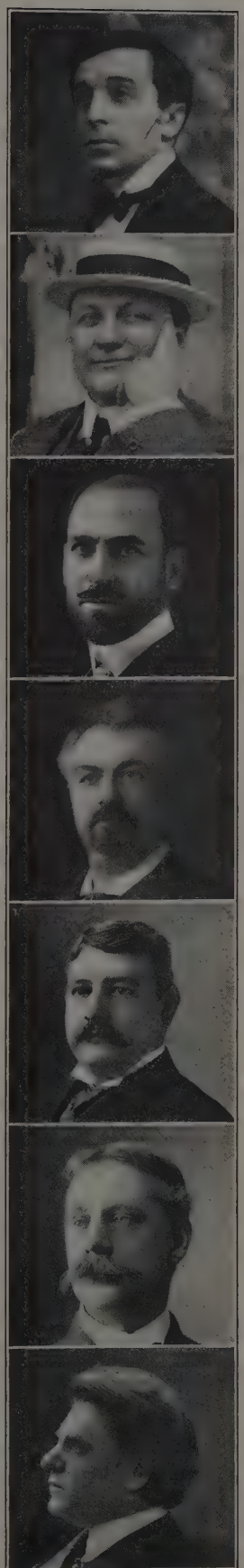
Is his knowledge of a play derived by reading and studying or is it gained by that "instinct" of which we hear so much? It is to the best plays or, at any rate, the serious plays of his list that he gives personal attention. These he directs himself, and his manner at a rehearsal indicates that before putting them on he has sucked out their marrow. Never in the tedious rehearsals of "L'Aiglon" did his interest flag, never did he fail to murmur "what a villain!" when Metternich closed the play with this sententious order to the attendant of Napoleon's son, so significant yet invariably lost on an American audience, "Clothe him in the white uniform of Austria." By little things like this one may learn that Charles Frohman is not a mere play-speculator, but a man of genius, curiously many-sided. Actors (no longer in his pay) say that, despite his diminutive stature and fleshly face, were he so minded he could act tragic parts. To them he is a constant inspiration, and if he is not so to playwrights, it is because he has in their case to resort to defensive measures. The practice of life, the evolution of society, the development of humanity, are not meaningless words to him. He has written his name indelibly on theatrical records in America and England and he remains in the front of our dramatic time. Mr. Frohman, strange to say, is an abnormally modest man and shuns publicity like the pest. He has always declined to allow the publication of his portrait, which explains why it is conspicuous by its absence here, and he is not to be held responsible for the absurd utterances put into his mouth in the six-column "interviews" published in the daily papers.

Daniel Frohman's theatrical interests, at one time as large as those of his brother Charles, have been curtailed one by one owing to his greater love for music and his ambition to figure as a musical impresario. Mr. Frohman built and opened last season the handsome New Lyceum Theatre and announced his intention to conduct a stock company. This year he is bringing over Vecsy, the famous boy violinist, and will make a star of Miss Cecilia Loftus, opening the Lyceum season with her in Israel Zangwill's play, "The Serio-Comic Governess."

By contrast with the Frohmans we have the mute and picturesque Belasco. In this manager the personal note dominates. Belasco's play, Belasco's company, Belasco's Theatre, constituted his dream from his call-boy days in San Francisco, and the attainment came quickly. Liberally endowed with that fine sense of dramatic feeling which gropes for but always attains just what the public enjoys, with appreciation of whatever is fresh and original in the work of other men, with a super-knowledge of what is fitting in *mise-en-scene* and *ensemble*—behold Belasco's equipment. His glass, like de Musset's, may be small, but unlike the French poet's it does not limit his artistic potations, for when he is thirsty for effects, he drinks deeply from the glass of other men. No man better than Belasco knows the tricks of his trade. In person he is as spectacular as Frohman is retiring. He dresses like a priest, poses for his photograph with an inspired expression, affects mystery and would like to be thought a littérateur. On the other hand, if he compels the contributions of other minds, he gives at least as largely as himself of his prodigious temperament, his capacity for work, his peculiar and unquestionable talent.

A comparatively new comer in local theatricals, yet a man who has met with nothing but success, is Henry W. Savage, who has given us the best grand opera in English ever heard in America, and a number of successful operettas. Formerly a real estate dealer in Boston, Mr. Savage went into the theatrical business as an experiment, and about ten years ago found himself the lessee of the Castle Square Theatre in Boston. Although frankly ignorant of operatic management, he organized a stock operetta company and applying ordinary good business sense and methods to his venture found success at the beginning. The Castle Square English Opera Company became known from one end of the country to the other. Mr. Savage gradually improved his company, chorus, orchestra and soloists, until in time there were two organizations, one for operetta and one for grand opera. He continues in the path of musical production by putting on the American musical comedy with the best talent at command and with excellent accessories. Mr. Savage is no sentimentalist. He loves success for its own sake, and recognizing to the full the law that the public will pay to see what it wants to see, he prepares his wares accordingly. During the past disastrous season Mr. Savage, thanks to "The County Chairman," "The Yankee Consul," and other successes, was the only producing manager in this country who made money.

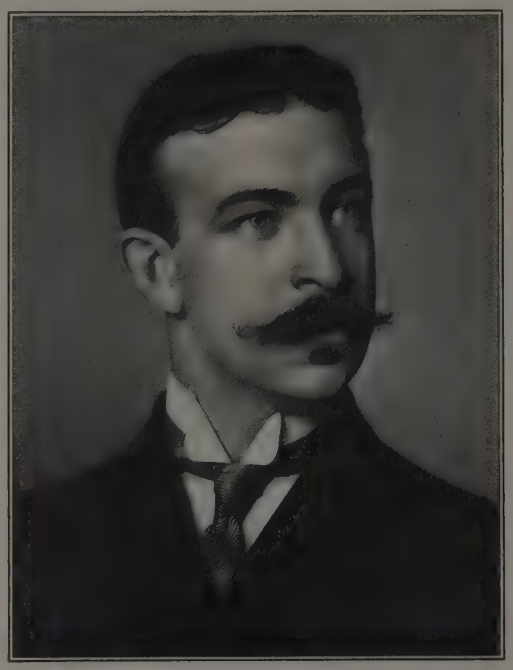
A firm of theatrical managers, frankly practical and organized for the express purpose of making vast theatrical enterprises vastly remunerative is Klaw & Erlanger, who started their career as managers' agents. Booking traveling companies in the big chain of important theatres they control throughout the country is still the most important part of their business. Klaw & Erlanger believe in the power of gold, and in their stage productions they seek above all to attract the public by lavish expenditure. They unroll the great canvasses of their spectacles with superb disdain of expense and rapid-



From top to bottom: Samuel S. Shubert, George C. Tyler, Kirke LaShelle, Oscar Hammerstein, Frank McKee, Fred C. Whitney, Heinrich Conried

ly and vigorously they fill almost countless theatres with big shows. Nothing is too lofty or too little for them. They will spend on Shakespeare as much as they would on McNally, and "Midsummer Night's Dream" glows under their Midas touch with as much brilliancy as "Rogers Brothers in Paris."

George Tyler, head of Messrs. Liebler & Co., is comparatively a new comer. A dozen years ago he was a reporter for a local dramatic weekly, and he owes his present position to his success with "The Royal Box" and "The Christian." Mr. Liebler was in the printing business when Mr. Tyler went to him and suggested that they should form a theatrical partnership, one to furnish ideas, the other the capital. Charles Frohman had just declined to produce "The Christian." That was their chance. They signed a contract with Viola Allen and made a fortune out of this one play. When the era of book-plays dawned, the Lieblers were early in the field with the greatest swashbuckler of them all—Kyrle Bellew. World stars then Mr. Tyler coveted, and his urbanity easily induced Duse, Salvini, Réjane and Mrs. Patrick Campbell to sign contracts.



ARTHUR BYRON
This favorite leading man will be seen at the Princess Theatre in a new play entitled "Jack's Little Surprise"

If Harrison Grey Fiske, who controls the Manhattan Theatre, had not married a distinguished actress he might never have been a theatre manager, but rested content on the laurels of successful dramatic journalism. His temperament is calm, his judgment clear; he is earnest and a man of culture. Literature to him is a goddess to be served on the knees. His house is very popular with the thoughtful theatre-goers of New York.

Heinrich Conried, who succeeded Mr. Grau as director of the Metropolitan Opera House, is one of the best-equipped managers in this country—a fine actor and musician, a master of languages, and an excellent man of affairs. His German Theatre in Irving Place gives the most artistic performances to be seen in New York, and he made a success of last season's grand opera when most people prophesied failure.

Charles Frohman's mistakes have made the fortunes of several managers, and Kirke LaShelle, who produced "The Earl of Pawtucket" after Gus Thomas' piece had been "turned down" by the theatrical Napoleon, is one of them. Formerly a newspaper man, then an advance agent, and later a dramatist, Mr. LaShelle entered the managerial arena well equipped, and lost no time in making his way to the front. His judgment in regard to "The Earl of Pawtucket" was confirmed by a run of almost a year in New York, and profits of $100,000. But that he does not consider his judgment infallible is shown by his faint-heartedness over the play "Checkers." While it was in rehearsal he sold one half interest to the father of his star, Thomas W. Ross, and a little later parted with another half of what remained. Yet "Checkers" proved a popular play, and its career has but begun.

Another prominent New York manager, who promises to follow closely after Mr. Frohman in Napoleonic methods, is Sam Shubert, the lessee of the Lyric, the Casino and the Princess. Less than a dozen years ago Mr. Shubert was a poor lad in Syracuse, making a precarious living by buying up grandstand tickets at baseball games and reselling them at a slight advance. Shrewd, active and a master at driving a close bargain, Mr. Shubert is now an admitted power in the theatrical world, owning three leading playhouses in the metropolis and a chain of other houses out of town.

From publisher of a tobacco trade journal of New York, Oscar Hammerstein passed by way of real estate transactions to become the king theatre builder. The Harlem Opera House, "Olympia" (now the New York), the Criterion, the Republic (now Belasco's), and the Victoria theatres are monuments of this man's wonderful energy. Two more theatre buildings are in his head, but they will probably not remain there, while his ambition to "produce" has suffered a sea change. Mr. Hammerstein is the humorist of the managerial guild, and as a fighter he has no equal.

Frank McKee, the lessee of the Savoy Theatre, inherited the money made by the successful Hoyt farces. He has used it carefully in making quasi-serious productions. Mary Mannering was his first successful star, and while his ventures are sufficient to occupy his mind, he shows no disposition in any way to plunge.

Fred C. Whitney was literally born in the business, his father being owner and manager of the old Whitney Opera House in Detroit. After graduating from his father's box-office, F. C. Whitney organized the "Dr. Carver Wild West Show," traveling with it round the world. His first venture in comic opera was when he brought Marie Tempest over from England. His next success was "Quo Vadis."

Wagenhalls & Kemper are young managers who aim high. Their work at first was devoted to the quasi-classical drama. With Blanche Walsh they floated triumphantly Tolstoi's powerful drama, "Resurrection." Collin Kemper is himself a dramatist and a serious student of the play, while his partner is a shrewd business man.

Charles B. Dillingham learned the ropes under Charles Frohman. His success has been largely due to the clever stars for whose fortunes and incidentally his own he works after the most up-to-date methods.

One cannot with justice accuse William A. Brady—that irrepressible graduate from the roped to the arched arena—with being solemn or didactic. Originally a theatre usher, Mr. Brady caters to the popular taste with such pieces as "'Way Down East," "Pretty Peggy," etc., etc.

The Hamlins, father and sons, of Chicago, have long been prominent in the theatrical business. "Lorna Doone" was not a success, but "The Wizard of Oz" scored heavily.

Henry B. Harris is the youngest among the producers.

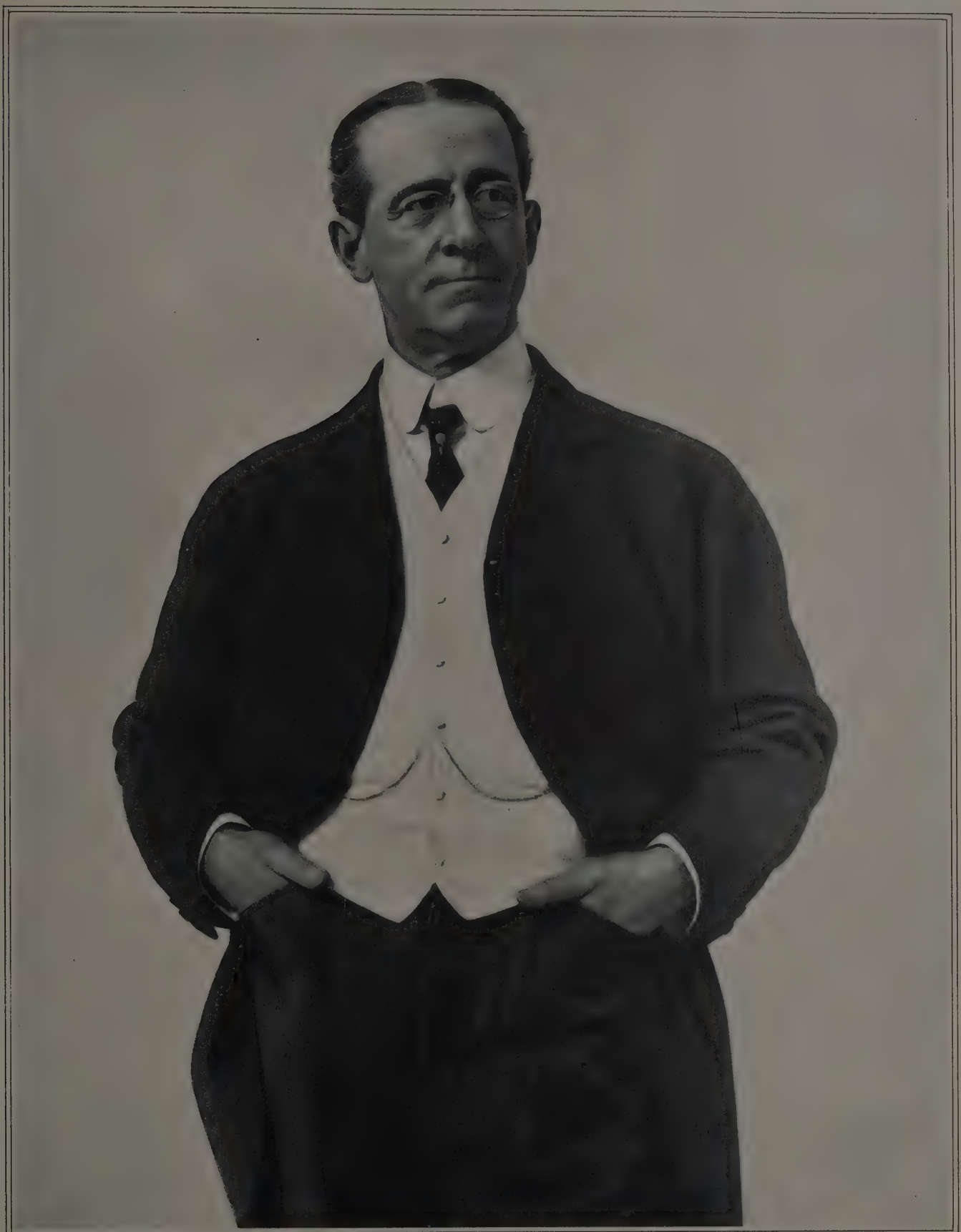


Photo Burr McIntosh

WILLIAM H. CRANE

After three seasons spent in "David Harum" and other book pieces, Mr. Crane will be seen this coming season in a drama of real power—Octave Mirbeau's much discussed "Business is Business." The part is that of a money magnate who sacrifices everything—truth, honor, family, friends, for the greed of gold. Mr. Crane was born in 1845 in Massachusetts, and first appeared on the stage in 1863 with the Holman Opera Company. Later he went West and played at Hooley's, San Francisco. In 1876 he was back in New York acting with Lotta, and not long afterwards he made his first hit as the notary in Rice's "Evangeline." The famous partnership with Stuart Robson was made in 1877, and "The Henrietta" gave them a fortune. This was followed by "The Senator," "Brother John," and other plays.

FAMOUS FAMILIES OF AMERICAN PLAYERS

No. 3—THE DREWS

MRS. JOHN DREW — Photos from the collection of William Seymour — JOHN DREW, SR.

THREE generations of players have given histrionic distinction to the Drew family, which, like the Booths and the Jeffersons, originally came from Great Britain. The real founder of the American branch was Louisa Lane (afterwards Mrs. John Drew), the daughter of Thomas Frederick Lane, an actor of considerable provincial fame in England. In her Autobiography Mrs. Drew writes: "At twelve months old my mother took me on the stage as a crying baby, but cry I would not. At sight of the audience and the lights I gave free vent to my delight and crowed aloud with joy." She was seven years old when in 1827 she came to America with her mother, and began her American career as the Duke of York to Junius Brutus Booth's "Richard III," at the Walnut Street Theatre, Philadelphia. Her mother now married John Kinlock, the stage manager, and went with her daughter wherever engagements offered. For some time Miss Lane was destined to wander from town to town, now in Baltimore, supporting Forrest in "William Tell," and again at the New York Bowery Theatre; appearing also as Dr. Pangloss, with Joseph Jefferson's grandfather in the cast.

During this period, this child of nine took seven parts in "Winning a Husband," five parts in "72 Piccadilly," and six parts in "Actress of All Work." On a Chestnut Street Theatre programme, dated January 9, 1829, and including the names of many of the Jefferson family, the *dramatis personae* of the "Four Mowbrays" contains the following: Matilda Mowbray, Miss Lane! Master Hector Mowbray, Miss Lane!! Master Gobbleton Mowbray, Miss Lane!!! Master Foppington Mowbray, Miss Lane!!!!

From 1829, when she received her first benefit, to 1836, when she was married to Henry B. Hunt, an English tenor, from whom she was afterwards separated, Miss Lane not only filled dates with the Philadelphia Arch Street Theatre, and the Walnut, but traveled South and West. In 1830, under Mr. Kinlock's management, a company went to Jamaica, but shipwreck overtook them near San Domingo, and only after six weeks' camping were they able to get to the city, where a successful season awaited them. But Mr. Kinlock and baby, stricken with yellow fever, died, and mother and daughter, thus bereft, returned to America. It was before this that Miss Lane became associated with Celeste, the dancer, of whom she has written:

"In Buffalo, a pretty village, the only available music was one violin played by an old darkey, and all he knew was 'Hail, Columbia,' and 'Yankee Doodle;' so, as Celeste danced twice, the orchestra (?) commenced the first turn with 'Hail, Columbia,' and finished with 'Yankee Doodle,' and for the second reversed the order of precedence. Poor Celeste, who spoke very little English then, her patience exhausted, exclaimed, "D—— 'Yankee Doodle' and 'Hail Columbia!'"

It must have been before 1830, also, that Jackson, then President, seeing her in Washington, called her a "very pretty little girl."

Miss Lane's career, before and after she became Mrs. Hunt, was marked by slow advance; we read of her

ELIZA LANE* (Kinloch d. 1887)—MR. LANE*

Louisa Lane* (1820-1897)

m. (1) 1838 H. B. Hunt*, separated (d. 1854)
m (2) 1848 G. Mossop* (d. 1850)
m. (3) 1850 John Drew* (d. 1862)

Georgie* (d. 1893)	John*	Sidney White*† (adopted)	Louisa (d. 1894)
m. (1876) Maurice Barrymore	*m.* Josephine Baker*	*m.* Gladys Rankin*	*m.* Chas. Mendum
Ethel* Lionel* John*	Louise* Sidney Rankin Drew*		Georgiana Drew Mendum*

* Members of the family who became actors.
† Sidney White appeared in many rôles, in recent years largely in vaudeville.

CHRONOLOGICAL TABLE

As Belleville in "The Country Girl" — Charles Surface in "The School" — King of Navarre, "Love's Labours Lost"

JOHN DREW IN THREE OF THE RÔLES HE PLAYED UNDER MR. DALY

making a second trip to the West Indies, and again being wrecked; of her Bowery (1833) engagement, at thirteen, where she essayed small parts; and of her stay in Boston and Halifax, where she saw "a good deal of human nature . . . all the petty strife of real actors without their ability." Now she played Maria in "The School for Scandal," with James E. Murdoch, George Holland, and Charlotte Cushman; and then, as Mrs. Hunt, she toured the South, where she was soon recognized as a leading lady, appearing in "The Lady of Lyons."

MRS. JOHN DREW
As Mrs. Malaprop

While her best remembered parts are of the rare old English comedy veins, Mrs. Hunt essayed Lady Macbeth with Forrest, and her performances are also recorded of Ophelia and Desdemona. Intermittently, she appeared at the Arch, the Walnut and the Chestnut, playing at the latter house with Tyrone Power. At Pittsburg "we produced 'London Assurance' with a degree of excellence unheard of in that vicinity—a fountain of real water, and entirely new carpet and furniture, mirrors and new costumes."

In Baltimore, during one summer, Mrs. Hunt played in casts of three and four, as a venture; after each performance—and there were successful nights—in imitation of Molière, the little band would gather around a table to divide profits. With Mrs. Hunt at this time was her step-sister, Georgia Kinlock.

In 1848, Mrs. Hunt married George Mossop, an Irish singer and comedian, but was a widow in 1849, the year she went to the Albany Museum, where she met John Drew, who had joined the stock company there. She became Mrs. John Drew July 27, 1850.

It was in 1833, the year Jefferson made his first appearance as Jim Crow, that the young Irish comedian was brought to America from Dublin, where he was born September 3, 1825. He spent a great part of his boyhood in Buffalo, and finally gave up all idea of a sea-faring life when he made his début at the Bowery Theatre (New York), 1845, playing during the run, Dr. O'Toole in "The Irish Tutor."

After their marriage, Mr. and Mrs. Drew acted in Chicago and Buffalo, and in the summer of 1850, while at Niblo's (New York), their company included Lester Wallack, Joseph Jefferson, W. R. Blake and his wife. The following season saw them at the Chestnut Street Theatre, and then at the Arch, which came under the management of Wheatley and Drew (1853). For two seasons the comedian retained his share in the enterprise, but was replaced thereafter by J. S. Clarke.

In 1857, after touring, Drew sailed for England, leaving Mrs. Drew to fill her time at the Walnut. Here Mr. Drew soon returned to join the stock company. The next season saw Mrs. Drew in "The Octoroon," "The American Cousin," and "The Naiad Queen" among other pieces, while Mr. Drew successfully toured California, Australia, and England (1858-1862), returning after Mrs. Drew had assumed control of the Arch, and in time to help out a hard season by a successful run of a hundred nights, presenting "The Road to Ruin" and "The Emigrant" among other plays. His last appearance occurred on May 9, 1862, for on May 21 he died. Two rôles by which he is remembered are Handy Andy and Sir Lucius O'Trigger.

Of Mr. Drew the actor, estimates emphasize his excellence as an Irish comedian, and his wife has placed him in the following words:

"I don't think there are many persons surviving him now who remember him well, and he was worth remembering; one of the best actors I ever saw in a long list of the most varied description. Had he lived to be forty-five, he would have been a great actor. But too early a success was his ruin. Why should he study when he was assured on all sides (except my own) that he was as near perfection as it was possible for a man to be." This judgment is characteristically candid.

Mrs. Drew as a manager was successful; she was versatile and original, both in ideas and execution; it was only after she changed the house from stock to the modern "combination" plan that the receipts began to fall off. She gathered together such names as Wallack, Davenport, Booth, Lotta, F. F. Mackay, Louis James, Stuart Robson, Fanny Davenport, and Charlotte Cushman. In 1892, Mrs. Drew gave up the management of the Arch. From 1880, through eleven seasons, she traveled with Joseph Jefferson as Mrs. Malaprop. "Every season was a happy one," she writes; "the latter part of the time Mr. Jefferson was busy on his delightful autobiography, and used occasionally to read it to us."

The testimonial to Mrs. Drew, and her removal to New York, after forty years or more in Philadelphia, bring us to modern conditions and remembrances of another generation. In fact, at seventy-two, the veteran actress appeared under the management of Charles Frohman, her last rôle being in "The Sporting Duchess" (January, 1897). She died at Larchmont, N. Y., on July 2 of that year.

Collection of William Seymour

FRANK DREW
Brother of John Drew, Sr., in a female rôle

ROBERT EDESON
This popular young actor will open his season with "Ranson's Folly" and will be seen later in a new play

On looking over the long life of Mrs. John Drew, the wide range of her work shows her to have been an actress of quick insight and apt interpretation. Contemporary opinion points to her Lady Teazle and Mrs. Malaprop as her best creations, although her Peg Woffington, Dot (in "The Cricket on the Hearth"), and her Lydia Languish were very superior. Clara Morris has written:

"What a handsome, masterful, young creature she must have been in the days when she was playing the dashing Lady Gay, the tormenting Lady Teazle, and all that swarm of arrant coquettes! Her high features, her air of gentle breeding, the touch of *hauteur* in her manner, must have given the same zest to the admiration of her lovers that the faint nip of frost in the autumn air gives to the torpid blood. And, good Heaven! what an amount of work fell to the lot of the stately gentlewoman! . . She was always a wonderful disciplinarian: hers was said to be the last of those green-rooms that used to be considered schools of good manners. Some women descend to bullying to maintain their authority—not so Mrs. John Drew. Her armor was a certain chill austerity of manner, her weapon a sharp sarcasm, while her strength lay in her self-control, her self-respect."

Three of Mrs. Drew's children went on the stage. Georgiana, making her début at the Arch Street Theatre in 1872, became one of the Daly company in 1876, and also appeared as support for Booth, Barrett, McCullough, and Modjeska. It was on December 31, 1876, that she married Maurice Barrymore, a young Englishman, who had made his American début the year before in "The Shaughraun."

The career of Mr. Barrymore has been one of misguided talents; having the ability from which stars should be created, he was destined almost always to support others, since repeated ventures failed to establish him alone. We trace his stage career and find him in 1875 with the Daly company; in 1879, traveling in "Diplomacy" with Warde; then with Jefferson in "The Rivals," and with Modjeska (1882) in extensive répertoire. For two years, from 1884, when he wrote "Nadjesda," he remained in England, playing "Jim, the Penman" and other pieces. In the years that followed he was with Mrs. Langtry (1887), A. M. Palmer, Rose Coghlan, Mrs. Beere, Katherine Clemmons, and (1894) Olga Nethersole. The season of 1890 brought him success as a star in "Colonel Carter of Cartersville" (F. Hopkinson Smith). Within recent years, before a weakened mind took him altogether from the boards, Mr. Barrymore played second to Mr. Gillette in "Secret Service," to Mrs. Carter in "The Heart of Maryland," and to Mrs. Fiske in "Becky Sharp." His répertoire extended from vaudeville to Armand Duval, Orlando, Romeo, and Captain Swift. By his marriage with Georgie Drew, the Barrymore branch of the Drew family added three names to the actor list. His three children, Ethel, Lionel and John, have each won success on the boards.

Mrs. John Drew has recorded that the keenest sorrow in her life was the death of Georgie Drew in California in 1893, followed, in 1894, by that of Louisa. Of John she wrote: "I look on him with considerable pride;" he is, indeed, the present distinct representative of the Drew family.

"When, at the age of 19," he has written, "I stepped upon the stage from surroundings where the dramatic traditions were preserved and disseminated by generations of actors belonging to my family, I was sanguine enough to believe that in ten years I might come to have a knowledge of my profession. But when the appointed time was completed, I found that I was still only a beginner."

John Drew was born in Philadelphia November, 1853, and on March 23, 1873, joined his mother's stock company for two years. His first rôle was Plumper, in "Cool as a Cucumber." While he learned much here, and gained experience in his tours with Fanny Davenport and Barrymore and Warde, Mr. Drew's valuable training was secured under Augustin Daly, whose company he entered in 1879, remaining for twelve seasons, and with Ada Rehan, giving to American theatrical history a list of plays in which inimitable sparkle mingled with most acute and delicate handling.

To those who only know Mr. Drew in his modern society representations, the following list of his Shakespearian rôles will be of interest: Ford in "The Merry Wives of Windsor," the King of Navarre in "Love's Labours Lost," Petruchio in "The Taming of the Shrew," Demetrius in "A Midsummer Night's Dream," Orlando in "As You Like It," and Guildenstern in Booth's "Hamlet." This reflects somewhat of the calibre of the Daly management, often more lavish artistically than wise financially. To these parts might be added Charles Surface in "The School for Scandal," and Robin Hood in Tennyson's "The Foresters."

This latter happened to be his last rôle with Daly, for in 1892-3 he broke from the old régime and came under Mr. Frohman's management as a star. His daughter, Louise, made her first appearance on the stage one afternoon in "The Tyranny of Tears," and has been seen in other plays since.

In the words of Mr. Dithmar, "Mr. Drew has met the chances of existence bravely, has performed his duties nobly, and won a high place in the esteem and affection of his contemporaries."

MONTROSE J. MOSES.

CHARLES E. EVANS
Well-known comedian who will play the leading rôle in the New York production of "The Sho Gun"

"The Maid and the Mummy" at the New York Theatre

The doctor (Geo. Beane) and the actress (Miss May Boley)

Miss Janet Priest who made a hit as "Muggsy." Miss Priest was until quite recently a dramatic editor of an important Western newspaper

The doctor and his youngest sister (Mrs. Yeamans)

The Egyptian Girls who appear in Act II. of "The Maid and the Mummy"

Photos courtesy New Shakespeareana

Kronborg Castle, Elsinore, Denmark, the scene of Shakespeare's master tragedy, as it appears to-day

KRONBORG CASTLE—THE PLATFORM WHERE THE GHOST FIRST APPEARED
[Hamlet, Act I., Scene i.]

KRONBORG CASTLE—"THE DREADFUL SUMMIT"
[Hamlet, I., iv., 76]

KRONBORG CASTLE—QUEEN GERTRUDE'S CHAMBER
[Hamlet, Act III., Scene iii.]

In the Footsteps of Hamlet

IN view of the present conflict in the Far East, it is interesting to recall that Kronborg Castle, at Elsinore, Denmark, which is the scene of Shakespeare's master tragedy, "Hamlet," was erected to accomplish the same purpose for which the Mikado's forces are now fighting—to curb the grasping foreign policy of Russia.

In 1552, Ivan, Grand Duke of Moscow, afterward known as Ivan the Terrible, had succeeded in amalgamating the various states about him to form the Empire of Russia, and he next turned his attention to seeking an outlet to the ocean, then controlled by his neighbors, the Swedes and Danes. Kronborg Castle was built as a measure of defense against the Czar's predatory expeditions, and so successful were the defenders that it was not until the reign of Peter the Great, a century and a half later, that Russia obtained control of the Baltic.

It is believed, says a writer in *New Shakespeareana,* that this castle of Kronborg was the scene of Shakespeare's play of "Hamlet." A company of English actors was domiciled from June 17th to September 18th, 1586, at Elsinore, in Zeeland, Denmark, for the purpose of playing before the Danish King, Frederick the Second, and among these players was the well-known William Kemp, and several others, known to have been the professional fellows of William Shakespeare. The earliest printed copies of "Hamlet" do not give the place where its action was supposed to occur. Prince Hamlet himself, however, four times in the course of the play, mentions Elsinore—the present city of Helsignor—as its scene, and it is to Elsinore that he welcomes Horatio and the players. At Elsinore, guarding the entrance to the Kattegat, and so to the Baltic Sea, there still stands to-day, as it has stood for four hundred and fifty years (though now supposed to be crumbling as to its foundation), this Fortress of Kronborg. The old castle, therefore, has an interesting history apart from its probable associations with the Hamlet fiction. Except that Admiral Blake once sailed his fleet by it without permission, it seems always to have been adequate to its purpose, viz: the control of exit and entrance to the Baltic Sea, and so to the open ocean. For some half a century now it has been used only as a barracks for Danish soldiers.

Why should Shakespeare, who appears never to have visited Elsinore (had he been one of the company aforesaid his name would surely have been second, or probably first, on the list), have selected Kronborg Castle and Elsinore as the fortress and home and scene of the piteous story of Hamlet the Dane? Saxo places the scene of his Saga of Amleth in Jutland, and Belleforest, translating it into the Hystoric of Hamblett, says that the Danes "all with one consent proclaimed him (Hamblett) King of Jutie,

[*i. e.*, Jutland] and Chersonnesse, at this present the proper country of Denmark." Indeed, the necessities of local color for the Hamlet of Shakespeare seemed to require the removal of Saxo's story to Elsinore. To this local color we are indebted for Prince Hamlet being educated at Wittenberg (which, being a Lutheran university, was the favorite one for Danish scholars to resort to). Clearly, the prince must be at the Danish Court, and there was no Danish Court in Jutland! In a notebook kept by Maister William Segar, Garter King at Arms, who journied to Denmark in that year to aid in investing the Danish King with the Order of the Garter, is the entry of July 14, 1603: "This afternoone the King (of Denmark) went aboord the English ship which was lying off Elsinore and had a blanket prepared for him vpon the vpper decks which were hung with an awning of cloathes of Tissue, every healthe reported shot of great Ordinance, so that during the King's abode the ship discharged 160 shot." (Here we have the Danish custom, more honored in the breach, etc., of announcing the King's toasts by trumpets or by salvos "the great cannon to the clouds shall tell," etc.) And the presence of the English actors also proves it, as, had it not been the seat of the Danish court, the small city of Elsinore would not have attracted the presence for three months of a company of actors seeking continental employment. Besides, on its borders, Queen Mary, consort of this very King Frederick above mentioned, built a summer palace—still standing, called "Marienlyst"—(Mary's delight). Moreover, the province or baliwick of Zeeland (which contains Elsinore, Marienlyst and Kronborg), is named "Fredericksborg" after the name borne by so many of the Danish Kings. And as for further reason, if further reason is necessary, there exist remarkable correspondences to points required by the descriptive parts of the play of "Hamlet," in the exterior and interior of this castle. Possibly William Kemp, or some of his fellow actors, became so *épris* with the gaunt and frowning battlements of the castle, that he described it to Shakespeare vividly enough for him to reproduce it in his *mise en scène*. Who can tell? There was enough of romance clinging about the old castle to have attracted Mr. Kemp. One of its legends is that, in its subterranean fastnesses, Holger Danske (the William Tell of Denmark) still sits asleep at a banqueting table, but still firmly grasping his great glaive, ready to spring to the aid, in danger, of his beloved Denmark.

To-day the story of Hamlet is as much a part of its legendary wealth as Holger Danske himself. But whether Shakespeare located the story of his master tragedy at old Elsinore because of England's diplomatic relations with Ivan the Terrible, whom Kronborg's walls so successfully resisted, or whether the description of his fellow actors there impressed him, it is noticeable that the same old fortress seems to-day to respond in its exterior and interior features to the points named in the play. Who will not willingly be convinced that here is the identical platform where Hamlet's father's spirit in arms first appeared to his doomed son? Here stood Francisco on guard, and to him approaching Bernado—who had already once seen the ghost, and, whose nerves running away with him, gave the challenge instead of waiting, as a soldier should, to be himself challenged by the sentry. Next is the Hall of State, where Hamlet resents King Claudius calling him his "sometime cousin, now our son," and sneers that he is "a little more than kin and less than kind." Just as the English traveler in 1603 described it, there were then plenty of arras for Polonius to conceal himself behind when he sent poor Ophelia to interview Prince Hamlet. Danish kings are expressed in antique habits according to their several times with their arms and inscriptions containing all the conquests and victories. Next is the "more removed place," indeed, a dreadful summit, the "cliff," being in this case a place on the roof easily reachable from the platform, where the story of the murder, already half guessed by Hamlet, is fully told him by the Ghost. Then we have the Queen's chamber, where Polonius, spying through the arras, met his death-thrust from Hamlet's sword.

Be all this as it may, this Danish neighborhood is still redolent of Ham-

KRONBORG CASTLE—A ROOM OF STATE
[Hamlet, Act I., Scene ii.]

KRONBORG CASTLE A DONJON KEEP

OPHELIA'S SPRING, ELSINORE WHERE OPHELIA WAS DROWNED

HAMLET'S TOMB, ELSINORE

let and of Shakespeare—and just as at Wittenberg, we are still shown the house occupied by Hamlet when he was at school there, so the creations of Shakespeare have been acclimated into Danish folk-lore, and into the atmosphere of the delightful watering place, still called Marienlyst. In the grounds of Marienlyst has been erected a shaft surrounded by a cairn which, from a time whereof the memory of man runs not to the contrary, has been known as "Hamlet's Tomb." Nearby is a statue of Prince Hamlet himself by Miss Neilson, a famous Danish sculptress. And here, also, in a grove, is a small cascade, or welled-up spring, which by grace of an equivalent tradition is "Ophelia's Brook," the identical spot where Queen Gertrude's poor Lady of Honor her pendant weeds was clambering to hang when the envious sliver broke and entitled her to Christian burial—(though the verdict of the first grave-digger that she wilfully sought her own salvation has taken precedence in most men's minds of the Crowner's Quest that entitled her to have her grave made "straight," that is, east and west, the head reverently to the east). At any rate, it is here Sarah Bernhardt and Mounet Sully annually break bottles of champagne! And, standing on Marienlyst beach, one sees close by the stony battlements of gray old Kronborg itself!

The denial of Sákuntala by Dushyanta

"Sákuntala," Hindu Drama, Performed in America

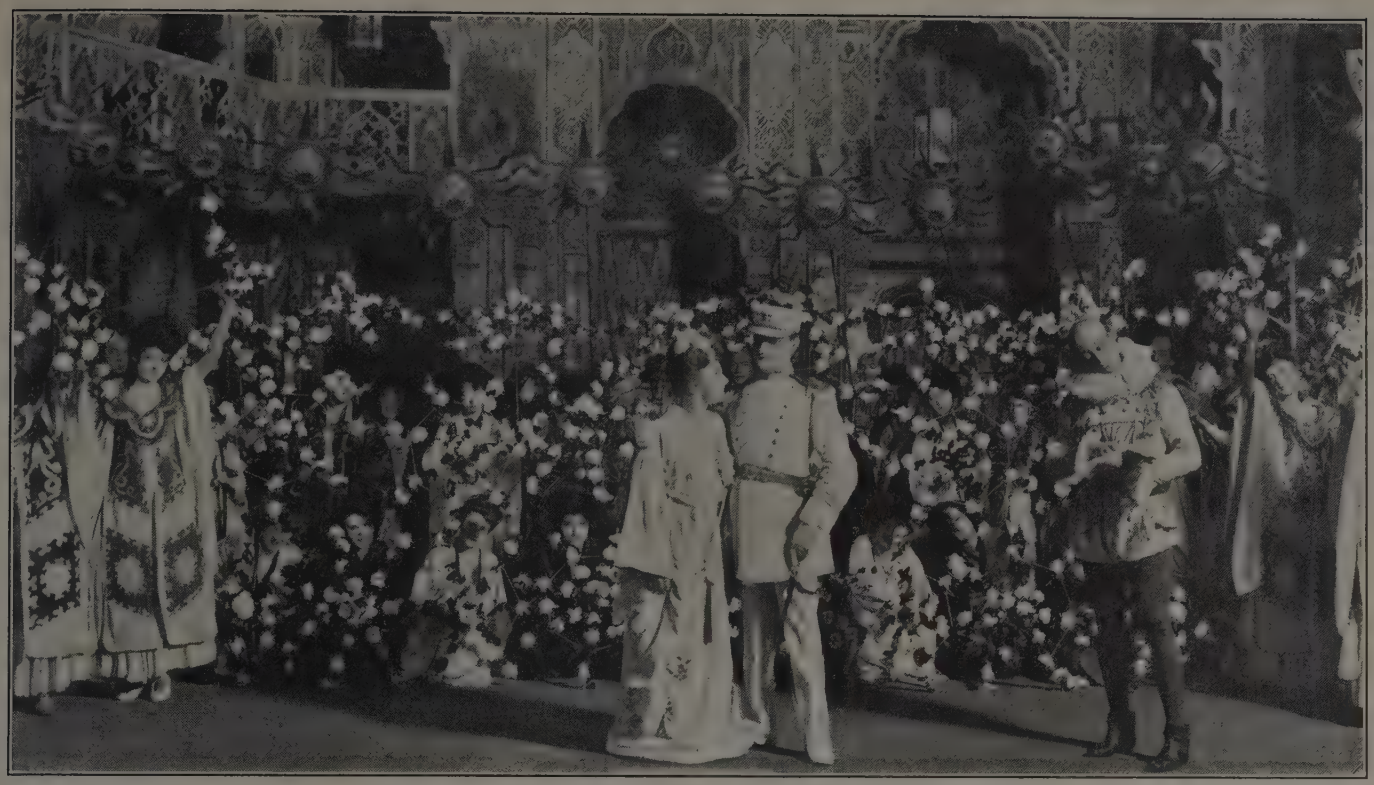
THE students of Smith College, who have already made several interesting experiments with the exotic drama, recently gave the first performance in this country of the Hindu play, "Sákuntala." This piece represents the best type of Hindu drama and is known among students as the greatest work of Kalidasa, who wrote it during the sixth century. A condensed version of Monier Williams' English translation from the original Sanscrit was made by Miss Alice Morgan Wright.

The play is founded upon an old Indian myth, and is typical of the conventional Hindu drama with its curious mingling of religion and sentimentality. The Germans were the first to discover the beauties of Kalidasa's writings, and "Sákuntala" has often been acted in Germany. It has also been performed in England.

The play opens with a prologue. There are five acts and ten scenes, which reach a striking climax when the hero and heroine are re-united in the territory of the gods. Rajah Dushyanta, while hunting, arrives in a sacred grove. There he falls in love with Sákuntala, the foster daughter of the sage Kanawa, and persuades her to marry him secretly. On his return to his capital, he leaves with Sákuntala a ring, promising to send for her within a few days. While making their adieux, the lovers fail to pay proper respect to a visiting sage, and thus become objects of his curse. The curse causes entire forgetfulness in Dushyanta, but his memory is to be restored at the sight of the ring left with Sákuntala. As no word comes from Dushyanta, Sákuntala is sent to his court, where the Rajah denies all knowledge of her.

A fisherman meanwhile has found the ring and brings it to the court, where, immediately after the rejection of Sákuntala, it is brought to Dushyanta, whose memory at once is restored. But Sákuntala has disappeared, and her lover is stricken with remorse. He finally is summoned to lead the hosts of India into battle against a race of giants. At the successful termination of a seven-years' war the gods reward Sákuntala—whom they have removed to their territory—and Dushyanta by re-uniting them in the presence of their little son, Sarva-Damana, later known as Bhrata, the great hero of Indian literature.

Rich with Indian imagination and tenderness, admirably constructed and occasionally varied by beautiful rhythm, the text offers exceptional opportunity for fine elocution. The students presented the drama in a fine manner.



Finale to Act I of "The Isle of Spice," at the Majestic Theatre

Confessions of a Stage Struck Girl

The theatrical life truthfully described by Julia Wemple, a debutante

Concluded*

JULIA WEMPLE

PLAYING an engagement in New York is a very different thing to playing on the road. In the metropolis you see little of your fellow actors, meeting them only at night, when every one is busy, and so you only become superficially acquainted. On the road you are thrown into such intimate association that you know the members of the company better in a few weeks than other people you have known for years.

I formed no new acquaintances during my New York engagement. I saw a good deal of May. We studied hard and each took up French. May also attended the art sales and I went with her. May had imbued me with her love for reading, and we read all the new books as fast as they came out.

We opened in "A Hillside Farm" in November, and the piece ran three months. Then Mr. Selby put me in a new play which went on in February—"Lady Carlisle's Ruse." My part was the second woman's part, very peculiar, but most important.

This time everything was different. *I* was the original. Sometimes I wished I wasn't. The thought I spent on that part! It was never out of my mind one second, waking or sleeping. If any one spoke to me, I answered, and occasionally I volunteered a few remarks, but always in the background of my mind this part was going on, working itself out.

The author, one of our best-known playwrights, was most kind to me. He told me that he had wanted me for that part when he saw me in "A Hillside Farm." My old teacher, Mr. Cranton, used to impress upon me the importance of working out the small things in a part. "The big scenes will play themselves," he would say. That is so true! A big scene seems to provide its own impetus. I had one splendid scene, but I worked away on what seemed the unimportant scenes, trying to start right and build the character up from act to act.

Mr. Selby was very particular about the tempo of scenes. We would go over a scene five or six times until we almost dropped with sheer physical fatigue. Perhaps the director would not be satisfied with the way the scene had gone or something was wrong with one of the actors, and then they said: "Would you mind trying that scene again?" And this would happen half a dozen times!

No one ever refused, no matter how tired they were.

Every interruption or correction would interfere with the swing of a scene, and it took a few seconds to regain that. At the later rehearsals, sooner than disturb the continuity of a scene, we would play it all through, then the director would make the various suggestions and corrections, and we went all through the scene again, making the desired changes.

If anything can be worse than a first-night performance it is surely a dress rehearsal. You have all the excitement, bustle and nervousness of a first night and none of the stimulus provided by the audience. Then the ghastly delays and the waiting around. Our dress rehearsal lasted from 8 P. M. to 3 A. M. By that time we were all so worn out that it seemed as if the play were utterly bad, every member of the cast bad, and I the worst of the lot. Everybody felt the same about themselves.

First nights are solemn affairs among actors. Everybody feels the general nervous strain. About the only things said are: "I wish we'd ring up," or, "It will soon be over now."

So far, I had never played a dressy part, and my clothes in this were very simple, but I had arrived at the theatre so early I was all made up and dressed when they called the "half hour."

I received telegrams from David, Loraine and Anne. May's play was still running, so she could not be in front, but she sent around some American beauties.

This first night was not unlike the one I had with Miss Debramway, only I was much more important. I received a call after my good scene and a reception when I came on in the following act. That paid for all the weeks of misery which had gone before. May and Mr. Selby took me out to supper after the performance and Mr. Selby said I had made *the* hit. It scarcely seemed possible, yet the papers next day said so, too.

The play ran the season out. Mr. Selby had a smart press agent, and I grew tired of seeing my photograph in the newspapers and read-

*This serial began in the THEATRE MAGAZINE for April

ing of the wonderful things I did and said. I was a constant source of surprise to myself, in print. I was even interviewed.

Mr. Selby wanted me to sign to go on the road with "Lady Carlisle's Ruse" for the coming season, but I had the New York engagement idea strongly fixed in my mind. Besides, I did not want to play one part two seasons.

A few weeks before we closed, one of our most important managers sent for me and offered me a part in a new play. I signed with him and was much envied and congratulated.

I now saw a good deal of David Norman, but he wasn't a bit sentimental. Once or twice since we had been with Miss Debramway David had said, "Any time you change your mind, Julia," and "As long as there's no one else, I'll never give up hope, so all you have to do is to let me know." How stupid of him, as if I ever would! Besides, I wasn't sure myself—yet.

After I left May's, I sent for Aunt Nan, and she, Mrs. Siegrist and I went to a modest seaside resort. I was not a multi-millionairess even now, for, notwithstanding my two successes, my salary the first half of the season was only thirty dollars and forty the latter half. I was to have sixty dollars a week for my new part and the management was to furnish my dresses.

When I was called for rehearsals, I received an awful blow. The play for which I had been engaged was not to go on until later, and I was given a part in another piece. The part was absolutely colorless, and I was wretched.

I walked about in gorgeous gowns, for which, thank Heaven! I didn't have to pay. I muttered an inane nothing to one character and another to some one else, then drifted off the stage. I felt as if it was more like a millinery display than a play, and I one of the lay figures. I wished I was back playing my old part in "Lady Carlisle's Ruse."

But the play, or the dresses, had made a hit, and they were to keep the "thing" on, the other play being indefinitely shelved.

I begged to be put into something else, but they had so many people on their pay-roll, they had to use them, and their older people had to be taken care of first.

When I thought I had to waste a whole season on that stupid part I felt like screaming, yet I couldn't afford to resign.

Then, like an angel of light, David appeared to deliver me! He laid before me a scheme which he had been working out for weeks. He had met a man, Barton Young, who had written what David considered a splendid play. Mr. Young was so anxious to have it produced that he put up five thousand dollars. David had five thousand dollars of his own which he was willing to risk on the piece. Then they read the play to Mr. Canfeld. He was willing to go in on the scheme, and thus a partnership was formed under the name of Canfeld and Norman.

David wanted me to create the leading part, providing I could be released from my present engagement.

"I'll give my two weeks' notice," I said, sharply.

"No, don't do that," advised my cautious David. "Let Mr. Canfeld write and ask them to lend you to us. Your part can be easily filled, and they are very nice about subletting their people."

David brought me the play to read. Why! the part was more than a leading part—it was positively a star part! Suppose they wouldn't release me. The suspense was awful!

LYNN PRATT
Young Western actor who will be seen in a New York production next season

But they consented to let me go, and next day the papers contained a paragraph to the effect that by courtesy of Messrs. Kale and Hammer, Julia Wemple would create the leading part in Canfeld and Norman's new play.

David asked how I'd like Herbert Heartwell for a leading man. I was delighted. There was a part that Anne was simply born for, so David gave it to her.

Preparations for the production began at once. At one time there was some hitch about a New York date, but Mr. Canfeld was immensely popular, David was energetic and the way was made clear.

I felt awfully cheeky going on with well-known actors to rehearse such an important part, but Mr. Canfeld and David had every confidence in me. The rehearsals were the same old story, one long agony.

David discussed with me every move that was to be made, and I heard every detail of the business—all about the scenery, the printing, and the million and one things that go to make up the responsibility of a production.

As the rehearsals went on and I realized more and more all that depended upon me—Mr. Young's success as a dramatist, and the fact that David and Mr. Canfeld had staked every penny in this venture—I would have backed out if I had dared, and yet, I wouldn't either. As things shaped themselves and everything pointed to success, David confided to me that if all turned out well, they were going to bring Miss Debramway back and put her into another play by Mr. Young.

MISS FLORENCE HAYWARD SPITZLEY
Lately prima donna with Whitney's "When Johnny Comes Marching Home" and "The Isle of Spice" companies. Miss Spitzley is going into Concert and Oratorio work

Everything went unusually well at the dress rehearsal. The third act was one long scene between Herbert Heartwell and me. Herbert had developed marvelously as an actor, and it was a joy to act with him. All the company were out in front. When the curtain went down they cheered and applauded. Anne and David rushed back. They both assured me the play was all we had thought it and I had realized every possibility. If I only did as well the opening night, fame and fortune were ours.

I felt better after that, but it seemed as if the curtain would never go up the next night, that day seemed years long.

The play went well from the very beginning, and the third act was a sensation. David was waiting in the entrance for me when I came off after the various curtain calls, and for the first time in my life I indulged in an hysterical cry.

As soon as I saw David and felt I had actually accomplished all that was expected of me, everything semed to give way. I held out my hands to him, he took them and drew me to him. I put my head down on his shoulder and began to sob.

David waved every one away and led me to my room. Anne followed. David held me in his arms and Anne bathed my face.

I calmed down presently, but David still held me. It seemed good to have him there to comfort me. He suggested that the orchestra should play another selection.

Anne objected: "Long waits are such bad things."

David smiled his funny smile. "But I've had a long wait, Anne."

"I know you have, but you'll have to-morrow, and you know much depends upon following up that third act quickly."

David kissed me and went away. Then I looked at Anne.

"I wondered how long it would be before you realized you loved him," she said.

(*Concluded on page vi.*)

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TO CONTRIBUTORS

ARTICLES.—The Editor will be glad to receive for consideration special articles on dramatic or musical topics, short stories dealing with life on the stage, sketches of famous actors or singers, etc., etc. Postage stamps should in all cases be enclosed to insure the return of contributions not found to be available.

PHOTOGRAPHS.—All manuscripts submitted should be accompanied when possible by photographs. The Publishers invite artistes to submit their photographs for reproduction in THE THEATRE MAGAZINE. Each photograph should be inscribed on the back with the name of the sender, and if in character with that of the character represented.

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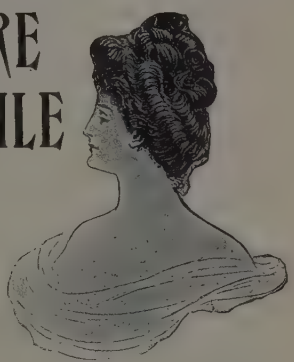

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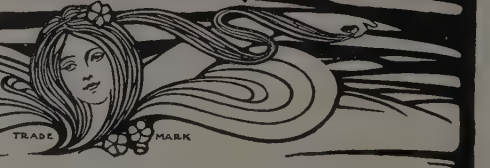

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Actors as Deadheads

NEW YORK, August 15, 1904.

TO THE EDITOR OF THE THEATRE MAGAZINE:

That actors should witness as many plays as possible, is beyond all question. Next to actual stage experience, this is the best way for them to study the art of acting, elocution, stage deportment, ensemble, scenic effects, play-writing, etc., etc. First-class productions should be witnessed, not only once, but several times. The artist will be improved mentally; his methods will be broadened, and the value of his work will be greatly enhanced. Better actors will mean better business, entailing a possible difference of $100,000 on the year in a single theatre. Who will benefit by this increase in receipts? The artist may receive a paltry advance in salary, but it is the manager who pockets the cash.

Surely, then, it would be a direct benefit to every manager to admit all actors free and with good grace to witness his performances. It is a generally recognized custom that actors are given seats, provided the business permits, and it is a courtesy for which, when extended, artists are truly grateful. The salary of the average actor is never more than a living, and were he to pay to witness all productions he would have to go without his dinner more than once. But what is the real attitude of managers towards artists in this respect? With but a few exceptions, American managers are, to say the least, uncivil. Should a manager grant free admission, it is usually done in such a condescending, supercilious manner that the actor creeps to the box-office heartily wishing he had the price of admission. Personally speaking, I have written, enclosed a stamped, addressed envelope to several theatres in New York, requesting the favor of a seat, and most of these letters have been entirely ignored. In other cases, a printed reply to the effect that "Mr. So and So could not comply with my request, owing to the enormous sale of advance bookings." Then I promptly bought a seat at these theatres where the advance sales were so enormous, and had the satisfaction of making one in an audience which about half filled the house. At some theatres, actors are only admitted to the Wednesday matinee. This is convenient for the manager, for they are placed in outside, or back seats, that no one wishes to buy, and it helps to make a bad house look fairly large.

In London, matters are different. To American artists the London manager is positively lavish in his kindness and consideration. Even if the business is heavy and the house is likely to be sold out before the curtain rises, he invariably sends the desired seats, or replies personally, requesting the artist to present himself at the box-office and he will be provided for. I myself was in London some time ago, and being desirous to see Mr. Cyril Maude in "The Second in Command," I wrote for seats for the Saturday matinee. He replied in a most polite note, asking me to present myself at the box-office and, if possible, they would find room for me. Upon arrival, I and my friend were ushered into the O. P. stage box. Imagine my surprise and pleasure on looking over the theatre to find it packed from floor to ceiling, and on peeping downward I could just see a crown worked in gold on the plush in front of the box. Then I realized that, rather than disappoint me, the management with rare courtesy and generosity had placed me in the royal box.

Let our American managers treat authors and actors with more consideration and encouragement, especially as regards free admission, and in a few years there will be less complaints of bad plays and empty theatres.

"SUBMERGED."

Sir Henry Irving attributes his wonderful health very largely to his invariable custom of eating a heavy supper at midnight and taking forty winks every afternoon. Beyond a short daily stroll in company with a favorite dog he takes practically no exercise.

QUERIES ANSWERED

The Editor will be pleased to answer in this department all reasonable questions asked by our readers. Irrelevant and personal questions, such as those relating to actors or singers as private individuals, their age, whether they are married or single, etc., etc., will be ignored.

H. L. HOUDLETTE, Boston, Mass.—We know of no manager who will buy sketches. Managers engage performers who furnish them.

E. O. C.—We cannot give the information you desire, but any one of the dramatic papers in London will answer your questions, particularly the *Era*.

M. Q.—(1) No, we have had no interview with Maude Adams, but an elaborate sketch of her. (2) We cannot say positively. (3) It is a matter of public opinion.

RAE M.—(1) An interview with Mary Mannering was published in the July, 1902, issue of THE THEATRE. (2) The actress is not playing at present. (3) We do not know.

K. S. MACKENZIE.—She went to Europe two years ago and has not been heard from since.

G. F. RILEY.—Several dramatizations of the novel have already been made. One was done at the Old Bowery Theatre in 1870.

HARRY WHEELER.—We cannot undertake to answer questions of this character.

R. K. H.—(1) He is going to play "The Crossing." (2) Read the theatrical forecast in the current issue of THE THEATRE. (3) We never heard of her. (4) Henry B. Harris. (5) Hudson Theatre, New York.

TRIXY TRIPPER—(1) Will do so shortly. (2) We cannot say—write to her manager. (3) It is announced for next season. (4) We do not know.

E. J. BAUGHMAN.—The schools of acting are commercial enterprises, and if we took notice of one, we should have to notice them all, although the school you mention is the best of its kind.

DAISY PRUDEN.—Pictures of Aubrey Boucicault appeared in the February, 1902, and April, 1903, issues of THE THEATRE MAGAZINE. You can secure these numbers from the publishers, 26 West 33d Street, New York City.

A MEMPHIS GIRL.—(1) He has gone on a vacation to Europe, but will return in August, and has been engaged next season by William A. Brady. (2) We do not know her whereabouts. (3) "The Dictator."

MISS BLANCHE SHIRLEY
Leading woman with "Two Little Waifs" Company

A well-known actor has a daughter who is credited with being his severest critic. In a recent presentation of the "Tempest," the printer made a blunder, and the actor was put down as Prospero—"Frightful Duke of Milan," instead of "Rightful Duke of Milan."

The unfortunate man enclosed the programme in a letter to his daughter, in which he called attention to the mistake, and this is the reply he received:

"Dear Father:—I enjoyed your letter immensely, but, having seen the performance, fail to see wherein the programme was wrong."—*Tit-Bits.*

Charles Richman recently produced in Pittsburg "The Genius," a play which he will use next season in a starring tour. W. C. and Cecil De Mille are the authors. The piece is a satire upon New York society, those who effect to be connoisseurs of art. The studio scene is said to be copied from that of Richard F. George, of New York, a brother-in-law of Mr. De Mille. The character of Otto was modelled on a well-known New York musician, and can be easily recognized.

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Confessions of a Stage-Struck Girl

(*Concluded from page 238*)

I could only look at her foolishly.

"But you must hustle now, Judy, and change your dress," Anne advised, calmly ignoring the sentimental side of the situation in her anxiety to uphold the scene from a dramatic standpoint.

Personally, I was so relaxed after the strain of the act and the novelty of finding out what I really felt for David that I would have liked nothing better than to sit still and take things quietly, but Anne insisted upon helping me into my dress.

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(In private life Miss Page of Washington, D. C.)
Formerly with the Daly Musical Comedy Co. and "Mr. Pickwick," and later with "The Governor's Son" Co.

They called the act.

As I went out for my cue, I turned to Anne, "You know I promised May I'd marry the first manager who asked me."

"Nonsense, he didn't ask you; you just threw yourself at him," she retorted.

"Anne!"

But the stage-manager appeared, "It's near you, Miss Wemple."

So I went on to finish the performance.

Still, even amid all the excitement that followed, all the congratulations, all the pride I felt over the genuine success I had made, I cherished above everything the thought tnat I loved David and he loved me. Our lives and our interests would be one, he as manager and I as actress, and I mean to work as hard to make him happy as a husband as I will to make him successful as a manager.

MISS MARY FERMIER
Leading woman with Joseph Murphy

I'm so glad that he wants me to go on acting, for I am just as stage-struck and as much in love with my work as I was at the beginning. Still, if he wanted me to give it up, I would, for, for David's sake.

But I'll save the rest of that confession for David. THE END.

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On St. Louis' Pike

Among the amusements offered at the St. Louis Exposition, "The Pike" is, naturally, the main attraction. It skirts one side of the Exposition grounds like a gay and joyous fringe, decorating the sober tones of the main texture of the Fair. In the daytime its streets—or, rather, its one street—is deserted save for a straggler or two and the hot, unpleasant air of a summer sun. But by seven o'clock the tide of sight-seers sets in Pikewards, and by nine the place may be said to be fairly alive with people running in either direction, a steadv flowing, gay crowd that, whether it moves up or down, finds worth-while fun somewhere between the Tyrolean Alps, which marks the limit at one end, and Hale's Fire Fighters, which closes the Pike at the other end.

It is safe to say that many of those who nightly frequent this avenue of amusement are drawn thither from an undefined desire to mix with the crowd: to be where there is life, light and gayety, with no obligation on the part of any one to contribute to the pleasure of another. Music, ranging from the weird barbaric to the ragtime measures of up-to-date tunes, fills the air. Then there is the music of the human voice, sometimes pitched to the key of eloquence—persuasive eloquence—or reaching the high C of silver-tongued oratory, which ensnares and waylays the passerby, compelling him to listen to the marvelous recital of the "barker" concerning the extraordinary things to be seen "inside"—things brought across the burning sands of the desert, from the thickest jungles, or from far-away Pacific islands, or from heaven only knows where, at tremendous cost to the "management," and now to be seen for the merely nominal sum of twenty-five cents. Many of the visitors find pleasure in moving with the mass from pillar to post and listening to the earnest, importunate invitations of the sidewalk representatives of the shows along the Pike.

As for the shows themselves, they, like the theatrical amusements of our large cities, vary in attractiveness, some of them being worthy and others unworthy. It would seem here that all the world loves a fakir, and the fact of some things being really genuine is rather resented by those who have been taught by experience or precept to expect fakes and who want nothing else. To the visitor from the Eastern states much that is shown on the Pike is not new—in fact, some of the entertainments are decidedly old; but then the East is only the East, and to many people from other large and broad sections of the country all things are presented in the light of wonderful novelties—the unaccustomed and the unexpected combining to attract and interest with all the delight of a first-time impression.

The Tyrolean Alps project their snow-crowned summits far up into the St. Louis clouds at one end of the Pike. Fortunately for all concerned, the snow is only "make-believe," otherwise the altitude of the peaks would not be sufficient to save the village at the base of the mountains from glaciers, floods and other direful washouts which would surely overtake a real village with real mountains (the highest not any higher than its castle towers) and real snow, courageous enough to settle itself on the sunny Pike. Therefore it is with a feeling of perfect security that one tours the Tyrol. Within the walls, which are also the mountains, are characteristic streets, market places, fairs, churches, and other features of Tyrolean villages. Bavarian girls in native costume join the throngs of visitors, and pale-faced Marguerites in velvet bodice, white blouse and quaintly gathered skirts, go from table to table selling flowers—not necessarily Tyrolean flowers.

Tables, in fact, form a part of the furnishing and attraction of three-fourths of the Pike amusement; seeming to prove that the average American cannot be thoroughly entertained without eating and drinking. In the cities restaurants cluster about the theatres and contribute the final, after-the-curtain act of the evening; here, at the Fair, amusement being necessarily of a light character, we may hear, see and taste at once, thereby gratifying three senses without apparent loss of appreciation to any one.

Fair Japan also has its café and its bazaar; but its most interesting feature is the theatre. The Spider Dance was the drawing card of the evening, the *dramatis personae* being Japanese. The origin of the dance dates back many centuries,

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and has lately been revived on the Japanese stage with a slightly different interpretation than was associated with the earlier versions. Now the monster to be caught is represented as Russia, and the web weaver is Japan, though formerly it was some feudal rival of a powerful Japanese noble that was represented by the spider. It did not take any great stretch of the imagination to believe the manager's statement that the dance is highly popular on the Japanese stage of today, when it is coupled with its latest significance.

Quantities of rice paper in long, narrow strips were used in the dance in the construction of the web, and as the monster is finally ensnared by the throwing of yards and yards of "web" paper about him, the spectators occupying front seats found themselves in possession of unexpected souvenirs in the shape of much of the paper that had spread itself without the territory of the spider and bid fair to enmesh the innocent onlooker. The dance was done to the accompaniment of Japanese string instruments and vocal music.

Over in the Philippine reservation the Visayan tribe—the highest civilized of the Philippine people—have a national theatre. Here one sees the influence of the Spaniards in moulding the form of lighter entertainment, for although the performance ran to vaudeville ideas in that it consisted of several "turns," done by different actors, yet all of them introduced dancing as the chief attraction, and dancing after the Spanish fashion, with fan and gently uplifted skirt and a certain dash of coquetry. The actors were young women and youths, boys and girls, and the finale was the singing in English of the "Star Spangled Banner" by the entire "caste."

"Creation," said to be founded on the Book of Genesis, seems very popular with Pike visitors. There is an aquorama, a moving platform, the panorama of the creation of the world—with organ recital and lecture sort of thrown in—and grottos with scenic illusions. Truth to tell, there is some deviation from the generally accepted story of the creation, and the moving platform, which is supposed to tour the world, introducing to the visitor's eye scenes from distant lands, is rather a disappointing thing in daylight, the garish colors of Venice, for instance, and the commonplaceness of the Eternal City—not to mention the painted gayety of Paris or crudely pictured scenes from Vienna or St. Petersburg—rather depressing one and making the later acquaintance with the chaotic world somewhat of a relief. The remedy for all this is night, when illumination covers a multitude of horrors perpetuated in the name of art and education.

Along the line of educational amusement is the Irish Industrial Village, Esquimaux Village, Baby Incubator, Cliff Dwellers, Naval Show, Battle Abbey, and the like. According as one's tastes are inclined, any or all of these are attractive, and in common with most of the amusements, both on the Pike and off it, much is to be learned at the theatres and music halls that enlightens one in his judgment of nations and individuals and gives the touch of pity—or, in this case, merriment—that makes the whole world kin.

L. M. KAY.

Theatre in a New York Store

That progressive storekeeping of these strenuous days does not begin and end with simply buying and selling merchandise, says the New York *Evening World*, is aptly illustrated by the great Siegel Cooper Company establishment in Sixth avenue. This concern, which is widely noted for its innovations, has introduced a summer feature of spectacular aspects in its Auditorium on the fifth floor, and it described the entertainment as "The World's Fair, Federation of American States, and Amazma, the Incandescent Illusion."

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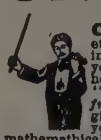
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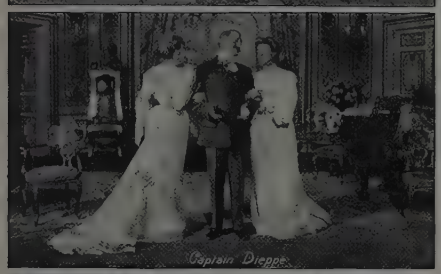

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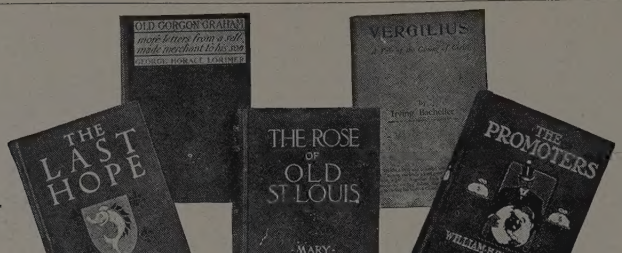

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The Theatre Magazine, Oct., '04.

HOOKS ON THEATRE SEATS

It is remarkable how many suggestions theat managers receive from outsiders in regard the conduct of their houses. A recent instan is an invention sprung on the public in Mi apolis and St. Paul, said to have been designe by the wife of a gentleman in the newspap business. It is in the shape of a hook, and little mirror is supposed to be attached to t backs of theatre seats and carries with it a advertisements on pieces of cardboard and o advertisement on the face of the mirror it There is nothing particularly new in the idea the hook on the backs of the seats. It has be tried numerous times and always had to abandoned because of ladies tearing their dress and bringing suit for damages. There was looking-glass device on the market some yea ago which was much neater than this pres arrangement, as the glass slid down in a pa instead of operating on a hinge, as this pres one does. The fact of having an advertiseme plastered on the back of each seat spoils the pearance of the auditorium, just as small marks or large yellow freckles spoil the appea ance of an otherwise attractive face. The W is always progressive, but it is to be hoped We ern managers will not allow their eagerness novelty to cheapen their houses. The profit to management is so small as not to be worthy consideration to the management of any first-cl house. Besides this, there is always the p mount consideration that any device of this natu is always sure to result in torn garments claims for damages. If the managers rea wish to accommodate the ladies, there is no vice ever invented which is equal to a small sphere of plush on the back of the seat, plac in such a way that a lady can thrust a hat through it, and as it is of the same color and tri ming as the upholstery of the seats themsel it is not displeasing to the eye and there no possibility of it damaging anybody.

AN ACTOR'S READY WIT

An itinerant player, possessed of more wit t money, was driven by hunger to commit crime of poaching in the neighborhood of mingham, England, and was, unluckily for detected in the act and carried before a bench magistrates.

The knight of the buskin, being called on his defense, astonished the learned justices adapting to his case Brutus' speech to the Ro ans on the death of Cæsar in the following m ner:—

"Britons, hungry men and epicures! Hear for my cause, and be silent that you may h believe me for mine honor, and have respect mine honor that you may believe; censure m your wisdom, and awake your senses that may be the better judge. If there be any in assembly, any dear friend of this hare, to hi say that a player's love for hare is no less t his. If, then, that friend demanded why a pla rose against a hare, this is my answer: Not t I loved hare less, but that I loved eating m Had you rather this hare were living, and I died starving, than this hare were dead th might live, a jolly fellow? As this hare pretty, I weep for him; as he was nimble, I joice at it; as he was plump, I honor him; as he was eatable, I slew him."

Here the gravity of the Court was obliged give way; prosecutors, spectators, Bench, and burst into laughter, and in the end the pros tion was withdrawn.—*Tit Bits.*

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